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III.

BY ARTHUR M. ABELL.

The operatic life of Berlin began on December 13, 1741, with a performance of "Rodelinda," by Heinrich Graun, whom Frederick appointed director and leading conductor of his Opera. Graun remained in this position until the outbreak of the Seven Years' War in 1756. "Rodelinda" was given on a temporary stage erected for the purpose. The Royal Opera House itself was not opened until December 7, 1742, with Graun's second opera, "Cleopatra." Even the work on the building was only partially completed and the house was not finished until 1744. Then followed for the next eleven years the most brilliant period of Frederick's Opera. Although the king engaged the best available Italian singers, he being of the opinion that Germans could not sing, and although his librettists and stage managers were all either French or Italian, he would have naught of foreign music. All operas for his house were written to order and the only living men whose works he considered worthy of production at Berlin were Graun, his director, and Hasse, who was then the central figure in the musical life of Dresden. Graun, during the fourteen years of his regime, composed twenty-seven operas, or about two annually. The subjects for the librettos were

the bars at Spandau." Most of the personnel of the Opera, however, were thoroughly satisfied with their lot, and justly so, for no other monarch in Europe paid such salaries.

The fame of Frederick's Opera and his artistic offerings spread so that neighboring rulers sometimes endeavored

rected here with much success. Frederick himself, with his serious nature, had little interest in opera bouffe. He once remarked: "It is stupid stuff, yet it is very pretty to listen to, if it is well sung." With his librettists, Bottarelli, Vallati, Tagliazucchi and Landi, Frederick was always more or less in conflict. He generally found their work lacking in inspiration, poetry and dramatic force, and some of the best scenes in the texts of his operas were written by the king himself. He also frequently composed arias to these scenes, although he never attempted to write a complete opera.

Frederick took a keen interest in all the doings of his famous musical institution. He attended rehearsals, gave directions as to how the artists should sing and act, dictated the scenery and was, in fact, the general manager of the entire establishment. A wonderful and versatile man he was, one of the most extraordinary personalities in the annals of history. The librettos of two of the most successful operas produced at Berlin during this period, "Sulla," given in 1753, and "Montezuma," given in 1755,



ENTRANCE TO THE PARK OF SANS SOUCL

to induce the better known of his singers and musicians to their courts. In 1746 he wrote to his sister:

"Denmark has been trying to secure some of my artists, but I don't think that they will be inclined to give up their



FRANZ BENDER,
Concertmaster of Frederick the Great's Orchestra.

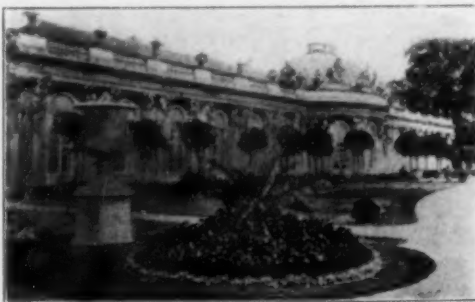


GIOVANNA ASTRUA,
Italian prima donna of Frederick the Great's Opera, 1747-57.

positions with me, for they are so well paid that they would be very foolish to leave my service."

Two of Frederick's Italian singers, Paolino and Porporino, fairly worshipped the ground on which their monarch trod. They sang at the Opera only when the king himself was present. Once when Porporino was traveling in Italy, having been requested to sing before a prince, he replied: "My voice belongs alone to God and the King of Prussia."

The libretto of the operas written for Frederick the Great dealt entirely with serious subjects, as he consid-



FREDERICK'S PALACE, "SANS SOUCL" AT POTSDAM,
Where he resided from 1747 until his death in 1786.

ered comic opera unworthy of his institution. However, during the summer months, when the opera house itself was closed, he had light opera given on a small stage erected for the purpose. It was here that Pergolesi's "La Serva Padrona," which afterward became very famous, was first given in Germany. It has recently been resur-



CARL HEINRICH GRAUN
(1701-1759), celebrated composer of opera and director of the Berlin Royal Opera from 1741 to 1755.

were written in their entirety by the king himself. He wrote them out in French and ordered his librettist, Tagliazucchi, to translate them into Italian. It has also been proved that Frederick wrote in part the text of numerous other operas, as "Cleopatra," in 1742; "Fetonte" ("Phaeton"), in 1750; "Coriolan," in 1749; "Frotelli Nemici," in 1756, and others. Frederick's favorite operas were "Coriolan," "Sulla" and "Montezuma." He had great sympathy for Montezuma and his tragic fate, and the Mexican milieu gave him an opportunity for a gorgeous display. The king had a great love for the poetic and the romantic, and of all the twenty-seven operas produced under Graun's regime, "Montezuma" was the most interesting and most successful. This is, in brief, the story of the libretto, which was founded on the well known historical background and which, as I have already said, was written by Frederick the Great himself.

Montezuma, the Emperor of Mexico and the idol of his people, admits into his stronghold 300 Spaniards, led by Cortez, notwithstanding the fact that his betrothed, Euphorice, had prophesied that evil would come of such an act. Arrived in the city, one of Cortez's officers, Narvez, who had been previously sent as an ambassador, advised that Montezuma should immediately be taken prisoner. But the wily Cortez was in favor of strategy. Montezuma must be led into a trap that he might convict himself. The Spaniards preached to Montezuma and his people the Christian religion. Montezuma, the personification of nobility and generosity, shelters the 300 Spaniards in his own palace. Suddenly the Mexican guard is

always chosen by the king himself, and he outlined the plots and frequently went so far as to write much of the text himself. The operas were produced with great pomp and display, no expense being spared in the way of costumes and other paraphernalia. The opera house itself cost 1,000,000 thalers, or about \$750,000, which, since money had then fully five times the value it has now, represented \$3,500,000 in our money today.

The salaries that Frederick paid were also princely. Barberina, the principal dancer, had 7,000 thalers annually; Astrua, the leading prima donna, 6,000 thalers; Salim Beni, the principal tenor, 4,000 thalers. The principal musicians in the orchestra were also well paid. Furthermore, they all held life positions and were entitled to pensions in their old age. It cost Frederick on an average 14,000 thalers to produce each new opera. That represented, according to values in American money today, about \$50,000. This was, indeed, a kingly sum, considering the financial condition of Prussia at the time. The singers and musicians of Frederick's Opera during this period were indeed in clover, but the prodigality of the king served only to make some of them avaricious. Even Astrua more than once attempted to secure a raise in salary, at which Frederick was not a little vexed. Once she refused to sing, because an advance in pay was not granted her, and at this Frederick threatened her with a "summer vacation behind

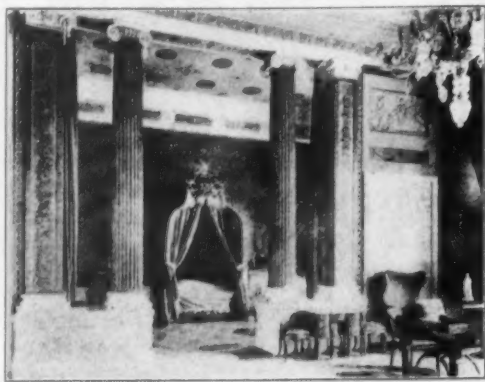
disarmed. Montezuma, much taken aback, asks what is the meaning of this. "We are acting in the name of God the Most High," replied Cortez. "What must I think," said Montezuma, "of a God that commits a crime? Our religion teaches that men should love and serve each other." Then Montezuma attempts to leave the palace; on being detained by the soldiers, he draws his sword against Cortez. This is what the Spaniard had waited for. "What!" he shouts, "you would murder me in your own palace? Is this the way you keep your word to harbor and protect me?"

Montezuma was then and there tried and convicted as a traitor, put in chains and thrown into prison. Cortez then informs him that only one thing can save his life—that he induce his bride to be, Eupaforice, to give herself up to the Spaniard. Eupaforice, mortally offended at such a disgraceful proposal, determines to save her lover, Montezuma. She succeeds in liberating him and the two are about to flee together, when they are captured and taken before Cortez. Once more the cruel Spaniard demands of Montezuma that he shall deny his God and his bride, but in vain. Montezuma is executed and Eupaforice thrusts a dagger into her breast. The beautiful City of Mexico is pillaged by the soldiers and then destroyed by the flames.

The production of "Montezuma" was the most brilliant of any of the operas given during the entire reign of Frederick the Great, and the music that Graun composed to Frederick's text was the best that he ever wrote. Astrua sang and acted the part of Eupaforice with tragic greatness and passionate abandon and the impression that the first performance made was so powerful that the public clamored for it again and again. The fame of the opera spread to all parts of Europe.

Frederick's ballet was called into service at every performance, between the acts and at the conclusion of the opera. The ballet in most instances had no connection with the opera itself. The operatic performances were greatly lengthened by the participation of the ballet and frequently lasted from four to five hours. The public was very patient in this respect and it is reported that they once calmly sat through nine repetitions of a certain pas de deux. The public interest in this new form of entertainment was intense, and the spacious new opera house was packed to its utmost seating capacity at every performance throughout the season. The king had some difficulty in recruiting an efficient chorus, there being a great lack particularly of female voices among the Germans. The monarch was compelled to resort to putting boys, pupils of the public schools, onto the stage in women's clothes and having them sing the women's parts in the chorus. It required a great deal of drilling before even these boys could sing suitably, and as a result Frederick ordered that greater attention be given to vocal music in the public schools throughout Prussia. All over Germany to this day we see the effects of this step, and it had not a little to do with the general musical awakening of the country. A

musical enthusiast from a provincial town who once attended Frederick's Opera during a visit to Berlin has given the following interesting impressions of the performance: "Nearly an hour before the opera was to begin my com-



FREDERICK THE GREAT'S BEDROOM AT "SANS SOUCI"

panion and I took our seats. The auditorium was still quite dark, although here and there a couple of candles burned. Gradually the people began to assemble and the interior was lighted up. Soldiers with muskets stood on guard at the doors. The orchestra now began to tune



BARBERINA,

Famous dancer at the Opera of Frederick the Great.

up, and if fire had broken out I should not have noticed it. Two men among the musicians in the orchestra attracted attention, because of their red mantles; they were the brothers Graun. The one sat at the harpsichord and the other at the first violin desk. Several princes entered and engaged Conductor Graun in conversation. Graun is very dignified in his manner. The court people now assembled

in the boxes, and suddenly the entire audience trembled with excitement. The king was coming! Bareheaded the monarch made his way through the audience 'like the sun smiling over Mother Earth.' The king remained standing in front of the brothers Graun and looked about him with his field glass. Meanwhile the king's mother has arrived and is received with a fanfare of trumpets. As the last tone dies away, the orchestra begins, all on one stroke together, and after a few bars I was lost to the world. Graun's 'Alexander and Porus' was given. The precision and finish in the playing of the orchestra seemed to me like magic. The curtain rose! What I now experienced I can as little express in words as I could express the feeling that a lover has on kissing for the first time his betrothed. Then came the ballet with the wonderful Barberina, who floated over the stage in circling movements to the accompaniment of silver tones. After the performance my friend and I went our way home, seemingly walking on air. When I asked him what had most impressed him, he replied, 'The divine Barberina!' The young man was honest."

The capital of Prussia was happy in the possession of its new toy, the Royal Opera, and Frederick the Great took a fatherly pride in his institution. They were happy years from 1741 to 1756. It was during these years, too, that Frederick's chamber music concerts at his palace, "Sans Souci," erected near Potsdam in 1745-7, were in all their glory. Then came the terrible Seven Years' War, and the doors of the opera house were closed. There was neither time nor money for amusement.

"I need money for cannon, ammunition and pontoons and can spend no more on my Opera," said the king. Frederick was, above all, a man of action, and when his country called him to the field, his plaything, the Opera, was quickly put aside. Occupied with preparations for the war, the king no longer attended the performances, and even a novelty, given on March 27, 1755, failed to draw him out. One year later Graun's last opera, "Merope," was produced, and then the temple of the muse was closed. In August, 1756, Frederick left Berlin at the head of his army. The personnel of the opera was scattered to all points of the compass, although they had not been officially discharged. The singers and musicians had, for the time being, to seek other engagements, as there was no money in Prussia to pay their salaries.

(To be continued next week.)

Mrs. Seabury Ford Abroad.

Mrs. Seabury Ford, of Cleveland, and her daughter, Mignon, sailed recently on the steamship Rotterdam. They will remain abroad two years. Mignon, who has been one of Eleanor Comstock's pupils for the past two years, will continue her studies in Europe.

Schnitzer Engaged by St. Louis Orchestra.

Germaine Schnitzer, the noted pianist, has been engaged to appear as soloist with the St. Louis Symphony Orchestra, Max Zach director, February 28 and March 1.

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BUFFALO, N. Y., AUGUST 22, 1912.

The National Association of Organists will hold its convention at Buffalo in August, 1913, an announcement that gives great pleasure to local musicians.

Emil R. Keuchen has had installed in his studio room a new pipe organ which will prove of valuable assistance to him in his teaching, an organ for practice being one of the problems that a student must face, sometimes having to practice under most discouraging conditions, especially during cold weather when the churches are not heated. If time will allow, other students than Mr. Keuchen's pupils will be granted the use of the organ.

Buffalo is one of the fortunate cities listed for a grand opera season each winter, if the plans of Oscar Hammerstein materialize. It is believed that this city would abundantly support such a project, as its musical development has made a notable advance in the last few years. With the members of the Guido Chorus, the Philharmonic Chorus, the Clef Club Chorus, the Orpheus, the Saengerbund, the Rubinstein Club, the Harugari Frohsinn, the South Side Choral Club, and other singing clubs, the large chorus choirs, the numerous students and last but not least, owners of talking machines with their grand opera records, not a few in number to judge from what one hears in a walk along the avenues, there is a nucleus to draw upon for patronage that ought to spell "success" to such an enterprise.

During the vacation season some of the churches are making their music especially attractive and publishing their programs weekly. Among the churches so doing are the Calvary Presbyterian Church, William C. Leggett, organist and director; St. Paul's Episcopal Church, Andrew T. Webster, organist and choirmaster, and the Delaware Avenue Methodist Church.

Charles T. Wallace, organist and director of the Richmond Avenue Methodist Episcopal Church, and Mrs. Wallace left last week for a two weeks' trip to Colorado. Miss Churchill has been engaged as substitute during Mr. Wallace's absence. The quartet and choir will sing as usual, except that the soprano, Hildegard Leible, will be away on her vacation and her place will be filled by Edith Calbick.

Mary M. Howard, music editor of the Buffalo Express, is spending the month of August in Muskoka. Other Buffalo musicians who are summering in Muskoka are Mr. and Mrs. Alfred Jury, who have a summer home there. Mr. Jury is well known as the director of the Clef Club Chorus, one of the large mixed choruses of this city, and also as director of the Plymouth Avenue Methodist Episcopal Choir. Both Mr. and Mrs. Jury have large classes of vocal students.

The Automobile Club of Buffalo has been giving a series of Sunday afternoon musicales at its country clubhouse at Clarence, N. Y. Those who assisted on August 11 were: Mrs. A. W. J. Schuler, soprano soloist of the Delaware Avenue Baptist Church; Messrs. Walsh and Prefert, violinists; D. Addio, cellist; Miss Dyer and Miss King, pianists. The committee arranged the following program: Orchestra, "Only One Vienna," Schrammel; orchestra, "Raymond Overture," Thomas; vocal, from "Bohemian Girl," (a) "I Dreamt I Dwelt in Marble Halls," (b) "Heart Bowed Down," Balfe; orchestra, "Pirouette," Finck; vocal, (a) "Haunting Memory," C. Jacobs Bond; (b) "From the Land of the Sky Blue Water," Cadman; violin solo, "Souvenir," Drla; vocal, (a) "Princess Golden Locks," Otto Wick; (b) "The Swan Bent Low," MacDowell; orchestra, "Spring Maid," Reinhardt; vocal, (a) Not From the Whole Wide World I Chose Thee, Rodger; (b) "Tarantelle," Bassford; orchestra, "Rigoletto," Verdi.

CORA J. TAYLOR.

A Popular American Contralto.

As an interpreter of songs both classic and modern, prominent critics have given Christine Miller a high place among the best artists who tour this country, and her recital programs are copied and commented upon by teachers and students as models of their kind. Miss Miller combines real musical insight with an exceptionally sympathetic and well trained voice, and besides, possesses the sort of personality which puts audiences in a receptive mood even before they have heard her sing. On October 17 Miss Miller opens her season at Lima, Ohio, with a recital before the Woman's Club, when she will present several novelties. The Middlesex Woman's Club, of Lowell, Mass., has also engaged Miss Miller for a recital on March 24.

Little Willie, listening to a quartet—The one of the four gentlemen who sings the loudest wins; is it not so, papa?—Exchange.



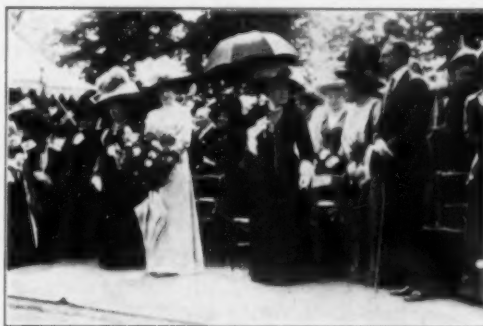
WHO IS THIS?

Volpe's New Studio.

Arnold Volpe, conductor of the Volpe Orchestra, announces the removal of his studio to 4 West Ninety-third street, New York City, where he will resume his musical activities at once.

Kitty Cheatham and Royalty.

It is not given to every artist to be so friendly with royalty as to have the privilege of appearing with them on a joint photograph. However, Kitty Cheatham, charming American diva, was so honored recently at Bournemouth, England, and the accompanying snapshot is the proof thereof. The persons in the picture from left to



right are: Princess Henry of Battenberg, Queen of Spain (holding bouquet), Princess Christian, Kitty Cheatham, Princess Louise (Duchess of Argyll), King of Spain, Princess Victoria, of Schleswig-Holstein.

Landlord—Music is strictly forbidden in my house.

Tenant—But, excuse me, I am a musical director.

Landlord—Then you will have to learn another profession.—Exchange.



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French Government Decorates Shea.

Eighteen years of service to art, as lyric artist and as voice teacher; eighteen years of propaganda in favor of French music; this is the record that has decided the French Government to confer upon George E. Shea, the American vocal instructor in Paris, the decoration of the



GEORGE E. SHEA.

"Palme Académiques," with the title of "Officier d'Académie."

If we go back to the early '90's we shall find that there were in Europe few American male students of singing; men who perchance had abandoned commercial positions at home and had come abroad, lured by the hope of attaining fame, first on the Old World stages and later in the homeland. This sort of thing has become quite frequent in 1912, but in 1890—those were the days of the pioneers. George E. Shea, a graduate of Princeton, was among the men who realized this dream of artistic achievement, in fact, he was the first American to do so. Eighteen years ago he made his debut at the Royal French Opera, The Hague, and there, and in other large Dutch

cities, he sang most successfully during three consecutive seasons the leading baritone parts in many operas, some of which were "Hamlet," "William Tell," "Herodiade," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Aida," "Trovatore," "Les Huguenots," "Samson and Delilah."

From then until now, in opera and in concert in the United States, in Mexico, in London, in Paris, in the French cities and in Belgium—bona fide appearances, with bona fide press notices—George E. Shea, by example and by precept, as the public singer and as the well known teacher, has continued to make manifest the beauties of the music of the French, not, however, to the exclusion or neglect of the mastersongs of other nations. And now the value of his services to art has been gracefully acknowledged by the French Government, patron of French art and of all art.

However, Mr. Shea finds his greatest usefulness in the exercise of his intimate knowledge of the human voice and in his ability to impart correctly and rapidly its proper production. This knowledge and this ability are gained only through years of experience and then only by the master possessed of a trained, delicate and discriminating ear. Add to this profound research in the physiology and psychology of voice and voice production and you have the result as embodied in George E. Shea—a teacher of unusual breadth and effectiveness, voice specialist, artist, musician and linguist.

Thuel Burnham Returns to Paris.

Thuel Burnham, the well known Paris piano instructor, who has been visiting in the United States this summer, sailed yesterday, August 27, on the Hamburg-American steamship Cincinnati. Mr. Burnham will open his Paris studio for the season on September 7 and will remain in the French capital throughout the entire winter.

Seymour Studios Will Open September 3.

The Seymour studios, in New York City, will open on Tuesday, September 3, for the season. Mr. and Mrs. Seymour are spending the summer at Noank, Conn., where they have a summer studio, and where many pupils are studying with them, among whom are Edwin Cassebeer, contralto, and Sam G. Martin, tenor.

Teacher—How are your scales?

New Pupil (indignantly)—I'm not a fish.

At the Wagner Shrine.

Here are shown Madame Gadski and Madame Schumann-Heink, together with Mr. Tauscher (Madame Gad-



MUSICAL GROUP AT BAYREUTH.

ski's husband) and L. E. Behymer, the Los Angeles musical manager, who is wearing a straw hat and half a smile.

Staegemann-Sigwart and Arthur Nikisch.

One indication of the artistic rank of Helene Staegemann-Sigwart (Countess Eulenburg), the royal Bavarian and Saxon chamber singer, so well known throughout Europe and in England, is the fact that a great conductor like Arthur Nikisch has accompanied her. Among other famous musicians who have assisted Countess Eulenburg are the well known composers, Hans Pfitzner, and her husband, the gifted young Count Eulenburg. Say the Berlin and London papers:

A unique enjoyment was offered a few days ago by Helen Staegemann at her recital in the Singakademie. On this occasion Arthur Nikisch appeared as accompanist. It must first be emphasized with what thorough good taste this great and excellent artist fulfilled his task! At this concert a most select audience assembled. What one admires always anew in the singer is the manner in which her vocal organ has been cultivated, which though in itself not large, yet in its perfectly evened registers presents a remarkable artistic manifestation. The tender, the saucy, the playful and the teasing are her particular fortes. Though her strength is not quite equal to the large dramatic style, yet Helene Staegemann must nevertheless be reckoned among the most interesting concert singers of our time.

Helene Staegemann represents unique the charm and grace in vocal style, which she knows so well how to adapt to folksongs of every nation. To this she adds a highly developed vocal technique which permits her mellifluous voice to produce her every intention. Whoever understands how to render a trivial song like "Lang, lang ist's her" with so much tenderness, so much true inwardness and with such fineness of expression, so that one for the moment might almost believe it to be really something, such a one must and will be measured with quite a special rule.—Lokal Anzeiger.

London has not heard a more delicate, refined and gifted singer this season.—London Observer.

Because of her sense of style and freedom from exaggeration, to listen to her is a thing of pure delight.—London Daily Telegraph.

Norman Wilks, Pianist.

Under distinguished patronage and with the highest commendation of press and public, Norman Wilks, the English pianist, who is to tour America the forthcoming season under the management of Antonia Sawyer, jumped into instant favor following his recent concert appearances in Berlin and London, and is already booked for four concerts with the Boston Symphony Orchestra. These are: January 27, at Albany; February 4, in Providence; March 27, at Cambridge, Mass., and March 28 and 29, in Boston.

Whether or not it is true that cows yield more milk when listening to music, the subject is discussed in the papers as if it were quite a new idea. It is a very old one, and is referred to by Thomas Hardy in his beautiful Wessex story "Far from the Madding Crowd."—Music.

Copenhagen's recent opera season had performances of the "Ring," "Aida," "Flying Dutchman," "Don Giovanni," "Tannhäuser," "Marriage of Figaro," etc.

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Arbatte, Deneshay 32,
Moscow, August 5, 1912.

For many years the idea of establishing a museum in memory of Nicolai Rubinstein had been growing in the minds of his admirers, but it could not be realized, as funds were lacking. D. F. Belaiew, a generous citizen of Moscow, who had already given large sums toward organizing competitions for violinists and cellists, then came forward and donated a handsome amount toward the museum. A hall was found in the large building of the Conservatory, and Moscow now has a new museum, where curiosities connected with the two Rubinstens are to be seen; such as portraits of their parents, and of themselves at different ages, painted by illustrious artists, statues, autographs, etc. Also among the exhibits are the furniture of Nicolai Rubinstein's room, a piano, a table of Tschaikowsky, many interesting letters and documents of Tschaikowsky, Arensky, Anton Rubinstein, Moussorgsky, Rimski-Korsakoff, Pauline Viardot, Dom Pedro (Brazilian emperor), and many other portraits of Tourguenew and Tolstoi, bearing their signatures, a view of Rome on the wall, with an autograph of Liszt, etc.

There is also a valuable collection of musical instruments at the Rubinstein museum, and one can see Italian lyres



RUBINSTEIN PERE.

of 1656 and 1782, instruments of Japan, China, Dagonie and the Caucasus, and another collection of those of Middle Asia, all of which are of great interest not only to Rubinstein's compatriots, but also to travelers from abroad.

At the opening (an account of which was printed in THE MUSICAL COURIER) of the museum in March, 1912, there were present friends of the brothers Anton and Nicolai Rubinstein, their sister Sofia Rubinstein, Sergius Taneiev, great pianist and composer, once pupil of Nicolai Rubinstein, and the whole staff of the Conservatory, headed by the director, Ippolitow Iwanow. It was a touching tribute to the memory of Nicolai Rubinstein, the man who did so much toward spreading a knowledge of good music throughout his country before he died, March, 1887. He was the founder of the Imperial Russian Musical Society and the Conservatory in Moscow. The anniversary of his death is always observed solemnly by musicians and music lovers in our town, as Nicolai Rubinstein did for us what his great brother Anton did for St. Petersburg. This year Moscow had an especially solemn celebration of the anniversary. A "Requiem" was sung by pupils of the Conservatory at the monastery where his remains lie. The work

was composed for the occasion by Ippolitow Iwanow. Then followed the inauguration of the above mentioned museum.

On the same day another gathering took place in the Conservatory library, which consists of an extensive collection of musical and theoretical works. This library was inaugurated last year, also on the anniversary of Nicolai Rubinstein's death and bears his name. Although it is a



ANTON AND NICOLAI AS BOYS.

new institution it is very rich in books, printed music, and manuscripts. One may well ask how so many treasures could have been collected in so short a time. It has been done through the energy of the man who stands at the head of the enterprise, V. Boulytsheff, founder of the Choral Society, for performing oratorios and cantatas of the ancient periods, Palestrina and other Italian composers, the Netherlands school, the French and English, and also works by Bach, Handel, Haydn, and many others.

Some of the distinguished musicians of our town, who sympathized in the aim of establishing this library, formed a society to help it on. Their members now number about 200, each of whom subscribes five roubles a year. Many donations were made to the library and it now contains works by some 6,300 writers and composers. The contents are very select, there being no book or composition of mediocre value; the books are all serious in character and in the Russian, German, French, English and Italian languages. The publishing firm of M. Belaiew, at Leipsic,



NICOLAI RUBINSTEIN.

presented to the library all the works it has ever published. The Moscow publisher, P. Jürgenson, also presented works on music published by his firm. Zimmermann, another pub-

lisher, gave 200 copies of various pieces. The widow of the composer Arensky presented his rich collection of books. Tschaikowsky's brother, Modest, a writer, presented a part of the library of the composer. Many other members brought what they could to enrich the collections. A valuable lot of books on music, gathered together by Professor Laroche, a writer, has been bought lately.

An agreement, entered into with the firm of Breitkopf & Härtel, at Leipsic, has enabled the library to purchase a complete collection of musical works from the earliest period of musical culture up to the present day, all for the sum of 7,000 roubles, to be paid in instalments within twenty years. Thus this library has become one of the best institutions of this kind.

The ideal for which Nicolai Rubinstein worked, that of spreading knowledge of music over Russia, is the aim of the Society of the Library, which is divided into three sections: (1) section for studies in theory, harmony, etc.; (2) section for historical investigation in matters of music; (3) section for pedagogic duties. Each of these has been initiated with intense zeal. The members are musicians, professors, composers and lovers of music, all highly cultured in musical matters, and among them are many distinguished ones.

The library of Nicolai Rubinstein is open to the public three times a week. Every Monday evening a gathering of the members of the society takes place at the library to deliberate and discuss music and other questions connected with art. A piano and an organ are at the disposal of the



RUBINSTEIN MERE.

members. At 9 o'clock tea is served, which makes for sociability.

ELLEN VON TIDEBÖHL.

Dippel's New American Singers.

Andreas Dippel, has engaged three American sopranos for the coming season of the Philadelphia-Chicago Opera Company, which opens in Philadelphia, October 31. They are: Helen Stanley, a native of Chicago, who has sung in the Royal Opera at Wurtzburg; Edna Darch, who has sung several years in the Royal Opera in Berlin, and Helen Warrum, a young and promising coloratura singer, who is a native of Indianapolis, and a pupil of Oscar Saenger, of New York, with whom she studied all her roles and goes directly from his studio onto the grand opera stage without having had any previous engagement.

Hequembourg School of Music.

A simple and artistic announcement card from Richmond, Va., gives the information that the Hequembourg School of Music, at 1018 West Grace street, will open its fourth year on Monday, September 2, with an efficient corps of teachers under the guidance of Florence D. Hequembourg, director.

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SIDELIGHTS ON CRACOW.

CRACOW, Austria-Hungary, July 25, 1912.

The several millions of people who call themselves Polish, and proudly, persistently speak the Polish language, have the misfortune not to be united in one country, but to live under the domain of Russia, of Austria, and Germany. The same fate, in a small degree, is that of the Hungarians and Bohemians, who have to maintain their own languages in contest with the official German language of the Austro-Hungarian empire. The two present centers of Polish tradition and culture are Warsaw and Cracow. The latter city is not nearly so well known, yet it carries much interest for itself. There are here not only ruined walls of former history, but a people's museum which gives a fair view of the history of Polish painting and sculpture. There are numerous Polish painters and sculptors now living in Cracow, doing their share toward maintaining the prestige of Polish art. Here is found, as hardly to be duplicated in any other city, a music publishing firm which is essentially a repository for Polish music of the past, and promoter for the Polish composers of the present.

During THE MUSICAL COURIER correspondent's visit here, Lemberg, a third important Polish city, is showing a high stage of musical attainment to the people of Cracow. The

Lemberg Opera and operetta ensemble plays for a couple of summer months in the beautiful city theater of Cracow. An intensely interesting performance of Verdi's "Aida" has just been given under the very young but gifted and routinized conductor, Bronislaw Wolfsthal. This young man has the luck to have his own father as concertmaster of the



GREGOR MENDEL,
1822-1884.

orchestra, so that at least the orchestral performance in every opera is kept close to home. For the Opera itself, there is cause to wonder how an organization so far removed from other musical centers may arrange to turn out such high class work. The solution may be found in the great talent of the participants rather than in any advantages of study which may have been theirs.



THE SMALL GARDEN OF THE AUGUSTINER CLOISTER
In Brunn, where from 1855-65 Gregor Mendel arrived at his infallible laws of dominant and recessive traits in heredity.

In connection with the Lemberg Opera this aspect of the gifted primitive came to be an appalling matter when the correspondent started out to learn more about the organization. Upon application at the stage door and the box office, nobody knew where any of the principals lived while in Cracow. Not even the conductor's address was discovered, and when he came to rehearsal he was further able to locate only the Aida and Radames of the evening before. The city residence of the featured headliner, Amneris, remained undiscoverable during the entire day of investigation. When the very gifted Aida was found she proved to be one of the least spoiled prima donnas to be met in a decade of travel. She said she did not know how to sing but would like to learn. She had only studied in Lemberg and she thought that had not been sufficient. She had no photo of herself, had never had one taken, and the morning costume she then happened to wear was not a subject for a snapshot. Upon further search about the city there was no photo of any of the artists to be found. Only the Radames (Josef Mann) seemed in danger of being spoiled, for he and his wife had been taken out automobiling for the day, and he was said to be already under contract to the Vienna Royal Opera. Coming back to the "Aida" performance itself, there is to report a superb orchestra, a chorus of beautiful male and female voices, a small but well routinized ballet corps, besides the highly agreeable artists in the principal roles. The featured Amneris (Yadwig Lachowska) was in every sense a delightful and mature vocalist with a beautiful voice. Mr. Mann's voice was one of very fine quality, under good usage. The one pronouncedly dramatic temper of the



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CONDUCTOR BRONISLAV WOLFSTHAL.

evening was that of the modest Josefa Zacharska as Aida. Her singing was not faulty, as she feared, but it was easy to hear that time and good treatment would greatly improve the volume and quality. Her imposing talent as actress came plainly to evidence in the long scene with Amneris, where her modest and unaffected intensity easily dominated the performance. The youthful conductor, Wolfsthal, everywhere felt the full musical value of the numbers, and his manner at the desk was one of greatest possible repose. His cool head in difficulties is said to have been finely shown a few evenings before, when in Smetana's "Bartered Bride," the orchestra observed a long cut agreed upon, while the stage force forgot it. Wolfsthal kept quietly busy and soon had all of his forces together,



THE CITY BUILDING IN CRACOW.

so that few of the auditors became aware that anything had happened. He studied score reading and conducting at Leipsic Conservatory under Hans Sitt. For the rest of the Opera in Lemberg there is little to learn, except that the home season extends through five months of the year and the orchestra probably has also to play whatever symphony is heard there. The organization is not under city protection, as is usual in Germany and other European countries, but is said to be a private enterprise.

The Polish publishing firm of A. Piwarski & Co. issues a catalogue containing works exclusively by Polish composers. As yet the output consists largely in piano pieces and songs, but a start in chamber music has been made, and the future may bring more. Above all, the firm may be proud to have in its catalogue the names of Karol Szymanowski, Franz Brzezinski and Ignaz Friedman. There is probability that Szymanowski is the best talent that Poland has brought out since Chopin. A symphony and a piano sonata given last season in Leipsic and other musical centers left a deep impression of talent and skill. The Piwarski house has his C minor piano sonata, op. 8, theme and variations, op. 3; piano fantasia, op. 14, and the fine songs, op. 13, with Polish and German texts. Brzezinski has here a "Tryptique," op. 5, consisting of three preludes and several fugues for piano, with subtitles of "Doubt," "Christmas in Poland" and "At the Sphinx." Ignaz Friedman has here four piano miniatures, op. 8; three "Pensees lyriques," op. 9; five "Causeries," op. 10; "Petites Valses," op. 12; five morceaux, op. 13; five aquarelles, op. 18; "Technical Problems," op. 19; five bagatelles, op. 20; variations, op. 24; three morceaux, op. 25; three concert transcriptions of St. Moniuszko themes, op. 28; "Theme Varie," op. 30; three intermezzo, op. 31; a piano menuet, five impressions, op. 38; three morceaux, op. 39; a violin and piano romanza, op. 32, and a dozen songs of opus numbers 17, 23 and 41. J. de Kopczynski has here the first string quartet, op. 9; two valse and four morceaux for piano. By Stanislas Lipski there are three piano morceaux, op. 4; five morceaux, op. 8, and a dozen songs, op. 9, and an improvisation, op. 10, for violin and piano. Ludomir Rozycki has a ballade, op. 18, for piano and orchestra; a piano balladina, op. 25, and six songs, op. 16. Karol Liszniewski has four songs; H. Melcer and W. Zelenski each a sonata for violin and piano. There are piano scores with text to Wladislaw Zelenski's four operas, "Goplana," "Janek," "Konrad Wallenrod" and "Stara basn"; also a number of choruses in various forms, as mass, cantata, solos with chorus and numerous liturgies, by St. Bursa, Dec, Flaszka, Jan Gall, Sieroslavski and Zukowski. If any one doubts that the rest of the catalogue is Polish, then read such composer names as Novovieski, Szumowski,



THE CRACOW THEATER.

Cyrbes, Dzierzbicka, Marek, Mirecki, Prusza, Sarnecka, Skarzynski, Skrzydlowski, Szopski, Wroblewski, Wronski, Zmigrod, Bohdanowicz, Lenczankowski, Niemojowski, Ostrowski, Powiadowski, Walewska, Wisnicki, Jochimecki, Noskowski, Skrzydlowski, Swierzynski and Czubski. Besides the music of all the above named composers, the Piwarski press has also a number of books, including O. M. Zukowski's works of 1904, 1899 and 1902, on music in the first century of the Christian era, on the choreography of Polish music, and the third, a book of opinions and reflections on music.

By chance the visiting correspondent had opportunity to meet and hear a talented young American tenor at Cracow. Lincoln T. Judd, of Boston, has been studying for some year in Berlin. He was in Cracow with his father and

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mother and grandmother. His mother was born here and the family spend some weeks here with relatives every summer. Mr. Judd's voice is a lyric tenor of great volume and beautiful quality, which he hopes to use in an operatic career. He is an earnest student, having previously graduated from the department of law at Harvard University.

A traveler who knows the German and Russian languages well enough to keep house comfortably in the countries of the Kaiser and the Czar must never expect to find a bonanza getting along in Cracow. The German may be official for all Austrian territory, and the Russian close kin to the Polish language, yet THE MUSICAL COURIER correspondent had much difficulty finding any one around the theater who was willing to understand either of those languages. In Bohemia an offer to speak Russian was each



EUGENE E. SIMPSON (MUSICAL COURIER CORRESPONDENT AT LEIPZIG) AND RUDOLPH GANS

Having an argument which was by no means as dangerous as it looks.

time cordially received, but the proposition is different here. The patent prescription for Cracow is simply to speak Polish and be happy, or not speak it and be miserable.

Hardly a decade has elapsed since scientific men in Europe and America began knowing more about the laws of heredity, as discovered by the Austrian monk, Gregor Mendel, in the years 1855-65. On the way from Vienna to Cracow, THE MUSICAL COURIER correspondent stopped for a few hours in the beautiful city of Brünn, in Moravia, where Mendel spent most of his active life in the old Augustiner Cloister. Mendel died there in January, 1884, at the age of sixty-two years. A present day visitor to

the cloister may see the garden in which Mendel conducted his experiments with domestic pease, finally arriving upon his infallible laws of dominant and recessive traits in heredity. The paper in which he first made these principles public was entitled "Versuche über Pflanzenhybriden," which paper he read before the Natural History Society in Brünn in 1865. It will be recalled that Mendel's discoveries were so far in advance of their time that they became entirely forgotten until the year 1900. Fate then willed that within a single month, and before the Mendel original paper had been found again, three European scientists published results of their own experiments, through which each had honorably rediscovered the laws that Mendel had so long ago laid down. These papers were by H. de Vries, of Amsterdam on "Sur la loi de disjonction des hybrides," Paris, 1900; C. Correns, of Leipsic, on "G. Mendel's Regeln über das Verhalten der Nachkommenschaft der Rassenbastarde," Berlin, 1900, and Erik Tschermak, "Ueber künstliche Kreuzung bei pisum sativum," in the Austrian Zeitschrift für das landwirtschaftliche Versuchswesen, 1900. Through the great kindness of the above named Professor Tschermak at Vienna, and his friend, Dr. Hugo Iltis, dozent at the German School of Polytechnics at Brünn, THE MUSICAL COURIER correspondent was shown not only the cloister and the Mendel garden, but the beautiful original manuscript of the important paper on "Pflanzenhybriden," besides all of the other original manuscripts and scientific studies by this truly great man. The effects are all in possession of Dr. Iltis. An extraordinary evidence of Mendel's scientific mind is here seen in a laboriously kept meteorological daily report for several years, written in his own hand up to within five days of his death from Bright's disease. This magnificent work has beautiful diagrams of the position of the sun spots, for Mendel had at that early date claimed influence of the sun spots on the earth's climate and also that theory was held by him a couple of score of years before it came in fashion in the outer world. Late in the year 1912 Dr. Iltis will issue his exhaustive biography of Gregor Mendel, a work that has occupied him closely for six years. Of the three men who rediscovered the Mendel laws, Professor Tschermak has made two trips to America. In 1909 it had been THE MUSICAL COURIER correspondent's privilege to greet Professor Tschermak on the home farm in Illinois, whither the professor had been sent to observe interesting experiments on swine. In Vienna, Erik Tschermak has the valuable association with his brother, Hofrat Prof. Dr. Arnim Tschermak, chairman of the faculty for physiology at the Imperial Veterinary Hochschule.

EUGENE E. SIMPSON.

A Clement Admirer.

A letter sent to Edmond Clement, via the Potter office, proves conclusively that the eminent tenor's native grace



EDMOND CLEMENT AND HOWARD POTTER.

and exquisite art have made their undeniable appeal. The epistle is herewith subjoined:

DEAR SIR: Do you think it possible for me to get a position as a contralto with Mr. Clement? I sing in Italian. I studied in Boston. I weigh 200 pounds. My teacher said I sing like Schumann-Heink. I am very neat in appearance. Please answer.

Werrenrath in Colorado.

Reinald Werrenrath, the well known baritone, gave a complimentary recital August 15 to the members of the Musical Club of Colorado Springs, Colo., and won enthusiastic press tributes, as may be seen from the appended notices:

Reinald Werrenrath, by his superb work in his complimentary recital to the members of the Musical Club last night at the Unitarian Church, made his vacation visit in our city a memorable one.

We enjoyed his singing in his winter recital, but last night his work was on a still higher plane. It was full of surprises. His variety, his evident sympathy, his keen sense of humor, his subtle reading of the text, the masterly control of his mellow baritone, showed him to be a cultivated musician and artist.

His voice is clear, flexible, of individual timbre, capable, of delicate nuances, and his enunciation is about perfect.

The program was of unusual range, covering the dramatic, the tender, the brilliant, the humorous and the gawdies, all done with authority and distinction. He caught his audience at once and held it, as was shown by the hearty applause and frequent encores. —Colorado Springs Gazette, August 16, 1912.

The concert of Reinald Werrenrath last evening in All Souls Unitarian Church gave much pleasure to a large audience. Unaffectedly and, withal, artistically, the singer gave his program, impressing his hearers throughout with the fact that he is to enjoy

the fruit of a splendid career, and is to find a place distinctly his own in the heart of the American public.

Mr. Werrenrath is adaptive. He is an actor as well as a singer, and moved his hearers to tears or laughter with his clever interpretations. —Colorado Springs Telegraph, August 16, 1912.

The Werrenraths left Colorado Springs, August 18, stopping off a day in Denver, en route to New York, where they were due August 21. Mr. Werrenrath was engaged to sing with Arthur Woodruff's societies in Washington and Litchfield, August 23 and 24, and he announces that the coming season promises to be the best in his career.

Gamble Concert Party.

The unusual feature about the Ernest Gamble Concert Party is that whereas other companies have a comparatively short existence on the concert stage, this one is continually before the public.

An evenly balanced company with a fine ensemble is not the result of bringing together a few performers of unequal merit each successive season. The present personnel of the Gamble Concert Party has remained the same for four seasons, and there has been but one change in six years. The result is an all round, polished and perfected performance rarely heard.

The artists are not talented amateurs, but skilled professionals, each the product of European training. The oldest member of the organization is Ernest Gamble, who is now at the height of his career. The fact that for the past twelve seasons he has averaged 150 concerts yearly and has achieved a splendid position on the concert platform, is a just tribute to his glorious voice and superb style of singing.

Verna Page, the delightful violinist, and Mr. Shonert, piano virtuoso, are by no means to be called support. They share the program equally with Mr. Gamble and are quite as successful and essential to the completeness of the fine performances of the Gamble Party. Moreover, the combination of voice, piano and violin is ideal.

The Ernest Gamble Concert Party has become an institution in the musical world and on the lyceum platform. It has a high reputation and stands for fine, legitimate and artistic ideals. It is popular and widely known from coast to coast.

"Doesn't your choir sing at the prison any more?" "No, several of the prisoners objected on the ground that it wasn't included in their sentences." —Boston Transcript.

A Sousa Presentation.

When Sousa and his Band opened their twenty-first season at Allentown, Pa., August 18, with a concert at Central Park, they were greeted by a large audience. In speaking of Sousa the Allentown Democrat had the following to say:

Sousa improves with age. Apart from his pre-eminent ability as composer and director, he possesses an intuitive sense of what pleases, and he never falls short of satisfying his hearers, however diversified their musical taste. The programs yesterday were entirely Sousaesque, ranging from the ponderous classic to the lightest ditty of the hour, and all offered with a degree of finish and elaboration to compel enthusiasm.

All of the serious numbers were accorded masterful renditions and revealed the almost limitless capacity of the organization. Special mention, perhaps, should be made of his reading of the prologue of Sir Arthur Sullivan's cantata, "The Golden Legend," which probably eclipsed any band rendition heard in this section for many a season. Sousa's established practice of employing his tuneful marches for encore purposes proved an added delight to the audiences.

Following the evening concert, the world renowned band leader and his corps of talented musicians became for a brief spell the guests of the Allentown Band in their spacious and inviting quarters on the third floor of The Democrat Building. Hardly had the esteemed guest entered the hall when Col. Carson W. Masters arose and addressed Mr. Sousa, referring to his magnificent work in the music world, and added local color to his remarks by referring to the fact that when Mr. Sousa, in 1892, organized his world-renowned band he selected two Allentownians as members—Samuel Schaich, clarinetist, who was the seventh man selected and who happened to be seated near Mr. Masters last evening, still with Sousa, and Edward Fritz, cornetist, now with a noted Philadelphia musical organization. Mr. Masters then sprang a neat surprise by presenting to Mr. Sousa the respects and esteem of the Allentown Band, materially represented in the form of a beautiful fourteen-inch silver loving cup inscribed, "To John Philip Sousa, from Allentown Band, Allentown, Pa., August 18, 1912."

Mr. Sousa responded briefly but with evident feeling. He accepted the gift in his wonted democratic manner. He paid high tribute to the Allentown Band and hoped it would be the next to attempt a concert tour of the world.

As a matter of record, the present Sousa tour, with all dates and places where the organization is to perform, is given herewith:

SOUSA'S ROUTE.

August 18—Allentown, Pa., matinee and evening, Central Park.
August 19—Ocean Grove, N. J., matinee and evening, Auditorium.
August 20—Washington, N. J., matinee; Delaware Water Gap, Pa., evening; Skella Park and Castle Inn.
August 21—Easton, Pa., matinee and evening, Island Park.
August 22—Hazleton, Pa., matinee and evening, Hazle Park.
August 23—Harrisburg, Pa., matinee and evening, Paxtang Park.
August 24—Lancaster, Pa., matinee and evening, Rocky Spring Park.
August 25—Willow Grove, Pa., for fifteen days.
September 9—Pittsburgh, Pa., until September 21, Exposition Building.
September 22—Columbus, Ohio, matinee and evening, Southern Theater.
September 23—Newark, Ohio, matinee; Zanesville, Ohio, evening; Auditorium and Schults Opera House.
September 24—Cambridge, Ohio, matinee; New Philadelphia, Ohio, evening; Colonial Theater and Union Opera House.
September 25—Wooster, Ohio, matinee; Mansfield, Ohio, evening; City Opera House and Memorial Opera House.
September 26—Upper Sandusky, Ohio, matinee; Lima, Ohio, evening; Auditorium and Memorial Hall.
September 27—Bellefontaine, Ohio, matinee; Piqua, Ohio, evening; Grand Opera House and May's Opera House.
September 28—Springfield, Ohio, matinee; Dayton, Ohio, evening; Fairbanks' Theater and Victoria Theater.
September 29—Cincinnati, Ohio, matinee and evening, Grand Opera House.
September 30—Hamilton, Ohio, matinee; Richmond, Ind., evening; Gennett Theater.
October 1—Anderson, Ind., matinee; Indianapolis, Ind., evening; Grand Opera House and English's Opera House.
October 2—Brazil, Ind., matinee; Terre Haute, Ind., evening; Sourwine Theater and Grand Opera House.
October 3—Danville, Ill., matinee; Champaign, Ind., evening; Grand Opera House and Illinois Theater.
October 4—Effingham, Ill., matinee; Centralia, Ill., evening; Austin Opera House and Pittenger Grand.
October 5—Alton, Ill., matinee; Edwardsville, Ill., evening; Lyric Theater and Temple Theater.
October 6—St. Louis, Mo., matinee and evening, Shubert Theater.
October 7—Jacksonville, Ill., matinee; Springfield, Ill., evening; Grand Opera House and Chatterton Opera House.
October 8—Pana, Ill., matinee; Decatur, Ill., evening; Grand Opera House and Powers' Theater.
October 9—Normal, Ill., matinee; Bloomington, Ill., evening; Normal School Hall and Chatterton Opera House.
October 10—Pekin, Ill., matinee; Peoria, Ill., evening; Standard Theater and Majestic Theater.
October 11—Galesburg, Ill., matinee; Moline, Ill., evening; Auditorium and Barrymore Theater.
October 12—Freeport, Ill., matinee; Rockford, Ill., evening; Grand Opera House.
October 13—Chicago, Ill., matinee and evening, Auditorium.
October 14—Janesville, Wis., matinee; Madison, Wis., evening, Myer's Theater and Fuller Opera House.
October 15—LaCrosse, Wis., matinee; Winona, Minn., evening; LaCrosse Theater and Opera House.
October 16—Rochester, Minn., matinee; Red Wing, Minn., evening, Metropolitan Theater and Auditorium.
October 17—Minneapolis, Minn., matinee and evening, Auditorium.
October 18—St. Paul, Minn., matinee and evening, Auditorium.
October 19—Eau Claire, Wis., matinee and evening, Grand Opera House.
October 20—Duluth, Minn., matinee and evening, Lyceum Theater.
October 21—Hancock, Mich., matinee and evening, Kerredge Theater.
October 22—Calumet, Mich., matinee and evening, Calumet Theater.
October 23—Ishpeming, Mich., matinee; Marquette, Mich., evening, Ishpeming Theater and Opera House.

October 24—Escanaba, Mich., matinee; Menominee, Mich., evening, Peterson's Opera House and Menominee Theater.
October 25—Green Bay, Wis., matinee; Oshkosh, Wis., evening; Appleton Theater and Grand Opera House.
October 26—Milwaukee, Wis., matinee and evening, Pabst Theater.
October 27—Chicago, Ill., matinee and evening, Auditorium.
October 28—La Porte, Ind., matinee; Elkhart, Ind., evening; Hall's Theater and New Bucklen Theater.
October 29—Kalamazoo, Mich., matinee; Battle Creek, Mich., evening, Bell Opera House and Auditorium.
October 30—Benton Harbor, Mich., matinee; South Bend, Ind., evening; Fuller Theater and Post Theater.
October 31—Grand Rapids, Mich., matinee and evening, Powers' Theater.
November 1—Coldwater, Mich., matinee; Jackson, Mich., evening; Tibbits' Opera House and Athenaeum Theater.
November 2—Norwalk, Ohio, matinee; Elyria, Ohio, evening; Gilger Theater and Grand Opera House.
November 3—Cleveland, Ohio, matinee and evening, Hippodrome.
November 4—Alliance, Ohio, matinee; Canton, Ohio, evening; Columbia Theater and Auditorium.
November 5—Ashtabula, Ohio, matinee; Erie, Pa., evening; Opera House and Majestic Theater.
November 6—Batavia, N. Y., matinee; Niagara Falls, N. Y., evening; Hodge Opera House and Cataract Theater.
November 7—Syracuse, N. Y., matinee and evening, Madison Theater and Lyric Theater.
November 8—Utica, N. Y., matinee and evening, Majestic Theater.
November 9—Amsterdam, N. Y., matinee; Gloversville, N. Y., evening; Witing Opera House.
November 10—New York City, evening, Hippodrome.
November 11—Middletown, Conn., matinee, Middlesex Theater; New Haven, Conn., evening, Woolsey Hall.
November 12—Great Barrington, Mass., matinee and evening, Mohaiwe Theater.
November 13—Pittsfield, Mass., matinee and evening, Colonial Theater.
November 14—Springfield, Mass., City Auditorium.
November 15—Westfield, Mass., matinee, Opera House; Northampton, Mass., evening, Academy of Music.



A COMPOSITE PICTURE OF TWENTY MODERN COMPOSERS.

November 16—Gardner, Mass., matinee, Gardner Theater; Fitchburg, Mass., evening, Cummings' Theater.
November 17—Boston, Mass., evening, Mechanics' Hall.
November 18—Fall River, Mass., evening, Savoy Theater.
November 19—New Bedford, Mass., matinee, New Bedford Theater; Brockton, Mass., evening, City Theater.
November 20—Portsmouth, N. H., matinee, Music Hall; Dover, N. H., evening, Opera House.
November 21—Portland, Me., matinee, Jefferson Theater.
November 22—Brunswick, Me., matinee, Columbia Theater; Augusta, Me., evening, Opera House.
November 23—Worcester, Mass., matinee, Worcester Theater.
November 24—Malden, Mass., matinee, Auditorium; Boston, Mass., evening, Mechanics' Hall.
November 25—Greenfield, Mass., matinee, Bijou Theater; Brattleboro, Vt., evening, Auditorium.
November 26—Ludlow, Vt., matinee, Opera House; Bellows Falls, Vt., evening, Opera House.
November 27—Windsor, Vt., matinee, Opera House; Randolph, Vt., evening, Chandler Music Hall.
November 28—Montpelier, Vt., matinee, New City Hall; Barre, Vt., evening, Opera House.
November 29—Woodsville, N. H., matinee, Opera House; Newport, Vt., evening, Opera House.
November 30—Enosburg Falls, Vt., matinee, Opera House; St. Albans, Vt., evening, Waugh Opera House.
December 1—Burlington, Vt., matinee, Strong Theater.
December 2—Morrisville, Vt., matinee, Opera House; St. Johnsbury, Vt., evening, Colonial Theater.
December 3—Lisbon, N. H., matinee, Opera House; Lancaster, N. H., evening, Opera House.
December 4—White River, Vt., matinee, Opera House; Hanover, N. H., evening, Webster Hall University.
December 5—Newport, N. H., matinee, Opera House; Claremont, N. H., evening, Opera House.
December 6—Springfield, Vt., matinee, Opera House; Keene, N. H., evening, Opera House.
December 7—Rutland, Vt., matinee, Opera House; Bennington, Vt., evening, Opera House.
December 8—New York City, evening, Hippodrome.

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CHICAGO

CHICAGO, Ill., August 24, 1912.

The last of the University of Chicago summer concerts was given Tuesday, August 20, and proved to be one of the most satisfying of the series, enlisting as it did the services of three soloists whose musicianship and pleasing personalities drew spontaneous and enthusiastic applause from a large gathering. Mr. and Mrs. Bruno Kuehn, violinist and pianist, are artists of true musical worth, but it was in their ensemble work that this couple revealed their most notable achievement, particularly so in the Goldmark suite in E flat major. Hazel Eden Mudge, a young woman of comely appearance, was the vocal soloist of the evening, and the audience was not slow to appreciate the worth of this artist. Mrs. Mudge possesses qualities that should enable her to go far in her art, and she can be proud of her success. Her "Ritorna Vincitor" was given with the true appreciation of dramatic values, and a striking contrast to this was her dainty and interesting interpretation of the group of bird songs by Liza Lehmann. The audience clamored loudly for encores, which were gracefully given by the young singer. Mrs. Mudge is a professional pupil of Herman Devries. The program was as follows:

Suite, E flat major.....	Goldmark
Mr. and Mrs. Kuehn.	
Scherzo, B minor.....	Chopin
Mrs. Kuehn.	
Ritorna Vincitor, from Aida.....	Verdi
Mrs. Mudge.	
Andante from Concerto.....	Mendelssohn
Largo and allegro, from sonata, D major.....	Handel
Mr. Kuehn.	
Bird Songs.....	Lehmann
The Owl.	
The Woodpecker.	
The Cuckoo.	
Mrs. Mudge.	
Etude.....	Chopin
Des Abends.....	Schumann
Furiant.....	Dvorak
Mrs. Kuehn.	
Prize Song.....	Wagner
Romance.....	Mrs. H. H. A. Beach
Hungarian Dance.....	Brahms-Joachim
Mr. Kuehn.	
Meditation from Thaïs.....	Massenet
Hercule from Jocelyn.....	Godard
Mrs. Mudge.	
Violin obligato by Mr. Kuehn.	

Clara Bowen Shepard, the Milwaukee impresaria, will open her season with a song recital by Ernestine Schumann-Heink on Saturday evening, November 9. Sunday afternoon, November 24, a joint recital will be given by Madame Namara-Toye and Rudolph Ganz. John McCormack, the

Irish tenor, will appear Sunday afternoon, December 1. Dr. Georg Henschel, the famous baritone, will be heard here Sunday afternoon, December 8, in a program of songs, accompanied by himself, as is his custom. A feature of Mrs. Shepard's season will be the appearance of Maggie Teyte and Edmond Clement, in a one act opera for soprano and tenor to be sung in sixteenth century costume, which will be followed by a miscellaneous program. This concert will occur about January 20, although the exact date is not yet determined. Mischa Elman will appear Sunday afternoon, January 26. Friday evening, February 21, Marcella Sembrich, assisted by Frank la Forge, pianist, will be heard after an absence of four years. Saturday evening, April 5, the Cincinnati Symphony Orchestra, Dr. Ernest Kunwald, conductor, will appear. Mrs. Shepard is still negotiating for two or three star attractions which will be announced later. Madame Nordica will appear in Milwaukee some time during the season under Mrs. Shepard's direction. In addition to her Milwaukee season Mrs. Shepard is presenting prominent artists in the principal Wisconsin cities.

Theodora Sturkow-Ryder, pianist, sent a post card to this office on which she wrote: "Just a line. Am arranging here for a September appearance, and I am to play in Bremen next week (Ger.) at an affair given for me by Mr. and Mrs. Ernest von Helen."

Floyd E. Wiedemann, now coaching under Herman Devries, has several important engagements for the coming season. Mr. Wiedemann is the possessor of a rich baritone voice. He is now studying oratorio and opera under Mr. Devries for his fall and winter appearances.

It is reported that Arthur Dunham, composer, organist and conductor, has resigned his position as director of the

Ravenswood Musical Club. Mr. Dunham has been conducting Sunday evening concerts this summer at Sinai Temple and has met with such success that these concerts are to be continued during the winter. Mr. Dunham has also been engaged as director of an orchestra in Hyde Park.

Edward C. Moore, critic of the Chicago Evening Journal, has just returned from Fond du Lac, Wis., where he has been enjoying his summer.

George Ira Everett, baritone, has been engaged as soloist with the Theodore Thomas Orchestra on Tuesday afternoon, August 27, at Ravinia Park. Mr. Everett will sing the prologue from "Pagliacci."

Della Thal, the Chicago pianist, sent her greetings to this office from Lake George, where she is spending the balance of her vacation. Miss Thal enjoyed the first part of her summer at Lake Rosseau, Canada. She expects to be very busy this season, appearing in concert and recital. One of her important appearances this season will be at a Sunday popular concert of the Minneapolis Orchestra given in that locality.

The following is a tribute to Pauline Meyer, the Chicago pianist:

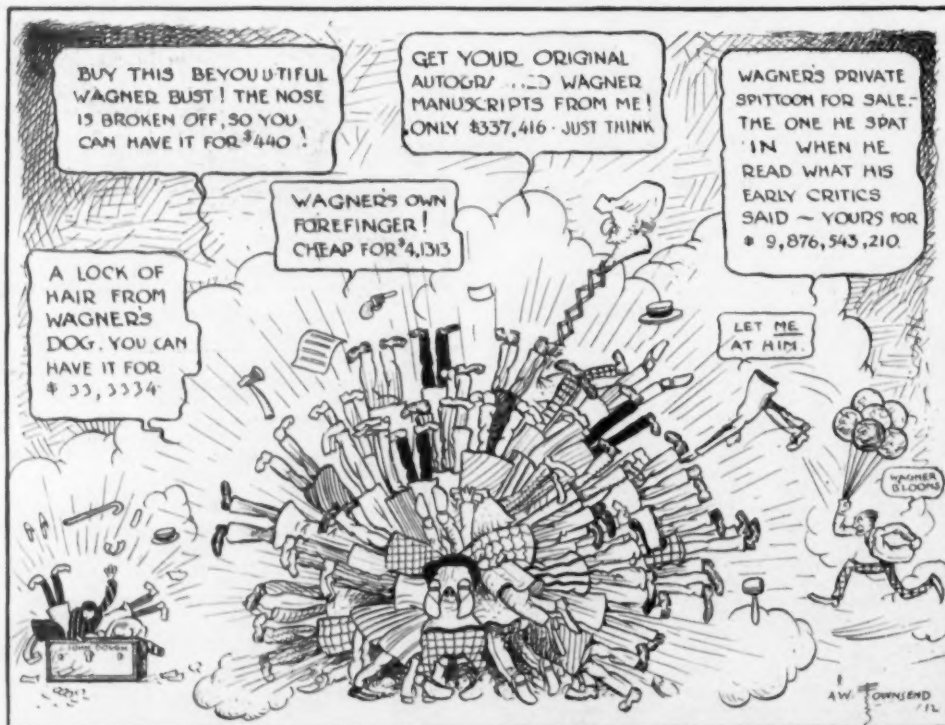
She touches the keys: Lo; Fairyland
Opened her gates and a fairy band
Trooped out, and Fancy's brow unbound,
And led her into the realm of sound.

The fairies trip and dance and sing;
With songs of birds bright bowers ring;
And mystic voices weird and strange
Through the realm from earth to heaven range.

We are hurried to an unknown land;
Strange scenes and faces—noble, grand;
Brave warriors flashing weapons wield,
Fair maidens buckle their lover's shield.

Gay riders gallop on fiery steed,
Up hill, through valley, with wondrous speed;
They come! they come! the maid is saved!
They gallop away o'er road rock-paved.

We wander now through sorrow's vale;
And list the mourner's troubled tale;



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Low, sad, heart-rending is the woe—
The waves of sorrow ebb and flow.

Then die away in smothered sob,
As love's sweet messengers now rob
The mourner's heart of half her care,
And speed away on wings of prayer.

Then wild again sweet Fancy roves,
O'er mountains rugged, valleys, groves;
Sweet bells chime out, wild thunders peal,
The senses in the tumult reel.

And then the music dies away,
Like children falling asleep at play:
She lifts her fingers from the keys—
And once again the audience breathes!

Mr. and Mrs. Theodore S. Bergey are enjoying a few days' vacation at Ostend. Mr. Bergey says it is the finest place in all Europe, and that everything looks like an opera performance there. The Bergeys will be back in Chicago in September to resume their work.

Thuel Burnham, pianist and instructor of Paris, who sailed Thursday, August 22, for Paris, where he will reopen his studio on September 9, has been very successful teaching in Chicago this summer and said he enjoyed it very much.

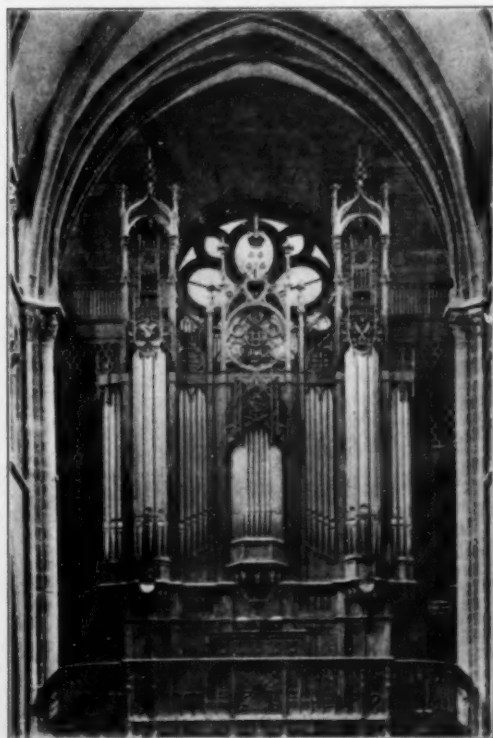
Allys Field Boyle, pupil of O. E. Robinson, director of the department of public school music of the American Conservatory, has been chosen as supervisor of music at Fort Atkinson, Wis.

Thursday evening, August 22, the Paulist Choristers of Chicago gave a moonlight concert under the leadership of Father Finn, conductor, for the benefit of the Arden Shore Encampment, at the home of Mrs. William Gold Hibbard, Wilmette, Ill. Several dinner parties preceded the concert.

Luella Chilson Ohrman, soprano, has been engaged as soloist with the St. Paul Symphony Orchestra in St. Paul on January 19. Mrs. Ohrman has just returned from her vacation in New York and Atlantic City, and already has thirty engagements booked for this season. This young soprano has gained an enviable position as a recitalist and will open her season with a week of recitals in Wisconsin, beginning October 21, including Oshkosh, Waukesha, Fond du Lac, Milwaukee, Beloit, and will be the soloist at the first Sunday concert with the Minneapolis Symphony Orchestra on October 27. Mrs. Ohrman will sing "Elijah" on November 3, with the Apollo Club in Chicago, and will leave immediately for the South for a tour of eight recitals, returning to sing in St. Louis the last of November.

Mrs. Frederic Snyder, the well known St. Paul impresaria, will take the Chicago Grand Opera Company to Minneapolis some time in April.

A traveler states that the sard of a certain desert emits a musical note. A big improvement, this, on the old-fashioned "howling wilderness"—London Opinion.



SOUVENIR FROM WILLIAM C. CARL OF THE GRAND ORGAN AT THE CATHEDRAL IN GENEVA.

Portland Musicians.

Despite the inactivity of the musical season in Portland, Ore., at this time of the year, there are a few hard workers who seemingly never rest. In the accompanying picture there appears Mrs. Herman A. Heppner, at the wheel of her R. C. H. pleasure car. Mrs. Heppner was recently re-elected president of the Monday Musical Club after an



A PORTLAND MUSICAL GROUP.

absence of one season from the chair. Quoting from the Oregonian, "She is one of the most valuable and hard working factors in the musical life of Portland today."

Seated at Mrs. Heppner's right is Olga Steeb, the brilliant young pianist who, with her husband, Charles Keefer, is planning a series of eight lecture recitals for the coming year. They will be heard in the principal cities throughout

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the Northwest and the Pacific Coast. Seated at the left on the rear seat is Mrs. Ralph C. Walker, whose compositions won enthusiastic approval at several meetings of the Monday Musical Club. She is a native of Oregon. Mrs. Walker is a pupil of Hugo Kaun, of Berlin, with whom she studied advanced harmony. Two of her numbers that deserve special mention are "The Reverie of a Bokhara" and "Holland Lullaby."

Seated next to Mrs. Walker is Kathleen Lawler Belcher, coloratura soprano, who has returned to Paris after passing the summer in Portland, her home city.

ON MUSIC STUDY ABROAD.

(Winnipeg Town Topics.)

The annual exodus of music students from America to Europe is again under way. The claim is continually made that these students can get equally good instruction in their own countries, but the lure of Germany and other European countries is too strong, and the migration continues unabated. The contention that there are as good teachers in America as in Europe is not without foundation; teachers with international reputations are to be found on this side of the Atlantic. However, one has only to think of the great names in the pedagogics of music and he will find immediately that the great majority belong to countries across the sea. It is not surprising, therefore, that students who find it possible to go abroad for at least a part of their musical education. In most cases this is the last part, and fortunate is the student who has been so well prepared at home that he has nothing to unlearn abroad.

There are, of course, all kinds of teachers in Europe; good, bad and indifferent, and of varying degrees of honesty. An honest teacher will give other teachers credit

for the good work they do. There is a strong temptation, however, for a teacher to emphasize the faults rather than the excellencies that his pupils have acquired under former instructors, and it happens far too frequently that an American student is told by his German professor that his previous instruction has been all wrong. If a student has ordinary intelligence he will soon find out whether or not his judgment is correct, and he will treat his instructor accordingly. The student who has brains enough to make a success of music will have enough to discern the quality of his instruction and the character of his instructor. The latter is a matter of considerable importance for, other things being equal, a pupil will gain much more from a congenial teacher than from one with whom he has little sympathy and for whose character he has little admiration. The writer knew two English girls who began their studies in Berlin with the same instructor. One of them found him to her liking and stayed with him, the other found him uncongenial and very wisely went to another. Yet many a girl will tolerate unnecessarily harsh treatment from a man simply because others of his pupils have given him a great name. Severity may be a good thing with lazy students, but the ambitious and industrious who put up with it make a mistake.

A young lady of Winnipeg recently surprised an auditor by the excellence of her piano playing. He could hardly believe that she had studied exclusively in this city; but he had the impression, shared by far too many people, that teachers of a high degree of excellence are not to be found here. This is a great mistake. The writer is not a teacher of music, nor does he wish to advertise anyone in the profession in Winnipeg, but in justice to the music teachers of this city it must be said that students of the piano or violin or of singing can find instructors here able to take them a very long way along the road to fame, if they themselves have the requisite ability.

Yet even these teachers advise their pupils in the course of time to go abroad. The student's future financial success depends to some extent on foreign training, because the paying public has more faith in it than in home instruction. P. T. Barnum, the great circus manager, worked his way to success on the maxim that the public likes to be humbugged, and this maxim works as well in music as in anything else. A pupil of Professor Donnerspieler, of Berlin, may not play any better than a pupil of John Smith, of Winnipeg, but the public believes that he does and pays for the music accordingly. The student who goes to a musical city like Berlin has also an artistic advantage over one who has to study in a less musical place. Berlin is noted for the number, excellence and cheapness of its concerts. Opera is also comparatively inexpensive there. A man about to board a steamer at New York was asked why he was going to Germany. "To hear some opera," was the reply. "But you can hear that in New York." "That's true," said he, "but it is cheaper to pay for the passage and hear it in Germany."

The advantages of travel are also numerous and valuable. Unfortunately students of music are usually so wrapped up in their main pursuit that they neglect many opportunities of an educational kind that travel and residence in foreign lands afford. The proper kind of student will return from Europe not merely a better musician, but a better educated and more fully developed man or woman.

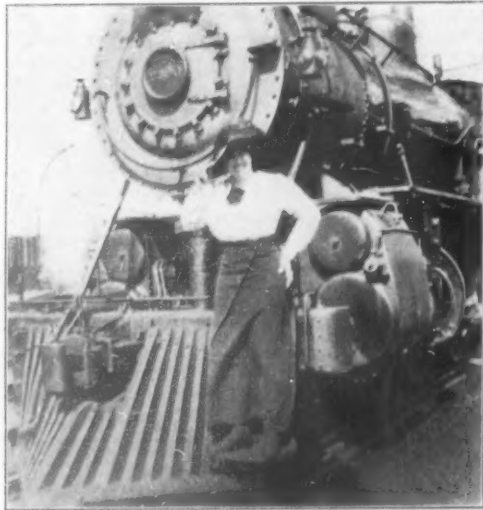


THE FLONZALEY QUARTET ENJOYING A DAY IN CAMP NEAR LAUSANNE, SWITZERLAND.

MUSIC IN AUSTRALIA

SYDNEY, Melbourne, July 25, 1912.

The musical season has opened with the reappearance of a great favorite of the Australian public, Eleonora de Cisneros, and this time on the concert platform. Begin-



FROM NEW YORK TO SAN FRANCISCO!

ning with the first concert, our public and the press received her with superlative favor as they had during her operatic season last year. At the opening concert in Sydney Madame de Cisneros was greeted with a tremendous ovation, participated in also by Lord Denman, Governor General of Australia, Lady Denman, and their suite. Her opening air, "Nobil Signor," from "Les Huguenots," was interrupted by enthusiastic applause. Madame de Cisneros is one of the few mezzo sopranos who can be proud of a range of voice from low G to C sharp above—an extraordinary advantage. Her trills and scales are those of a light soprano, and her great organ is capable of every color and nuance, making her capable

of delivering every shade of phrasing. In Sydney she gave seven concerts in ten days, and in Melbourne, seven in two weeks, a formidable record in the musical history of Australia. Her repertory was at all times eclectic, artistic and popular. She chose arias from "Don Carlos," "Samson and Dalila," "Lucrezia Borgia," "Carmen," "Gioconda," "Prophète" and "Walküre," French songs of Hûe, Lemaire, Delibes, Hahn, Chaminade, Debussy, and German lieder by Schumann, Handel, Liszt, Strauss, Wolf, Tschaiakowsky, Moussorgsky and Schubert, also exquisite Italian and Spanish songs besides many interesting compositions of American composers, some of whom are known to our public, like Nevin, Chadwick and MacDowell, others entirely new, as Spross, whose "Will o' the Wisp" conquered the audience; Tours, whose "Mother o' Mine" was popular at once; the "Cry of Rachel," by Salter, came into immediate favor, vitalized as it was by the wonderful interpretation of Madame de Cisneros, whose dramatic and musical instinct found wide scope, also in many beautiful songs by Marshall Kernochan, MacFarland, Downing, Meagley, Bauer and Cadman. She gave us a feast of song



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and a variety of programs such as we have never known in Australia, and her voice, for which there seems to be no difficulties either in tone or interpretation, moves her

audience in exquisite sympathy with her mood, be it in the soft murmuring of the "Verborgenheit" of Wolf or the wild, glorious "Ho jo to ho" of the "Walküre," with its thundering B natural, that simply electrified the public here. Neither my memories of Lehmann nor Materna can make me alter my belief that Cisneros is the ideal Brünnhilde.

Madame de Cisneros brought with her two distinguished artists both of whom met with immediate recognition and great success. The tenor, Paul Dufault, is a master of diction, and has an exquisite, flexible voice and a delicious



IN HONOLULU.

mezza voce. For many years we have not heard a tenor interpret with so much beauty the French songs of Vieu, Chaminade, Debussy, etc., and the Americans, Ware, Huhn, Homer and Allitsen. Dufault popularized instantly by a magnificent interpretation the proud "Invictus" of Huhn and the "Boat Song" of Harriet Ware. All the papers say that since the time of Gerardy's visit here Australia has not heard a violoncellist of finer style than James Liebling. His technic is complete, his intonation impeccable and his tone is of lovely quality and unusual volume. A valse scherzo from his own pen made a delightful impression.

Our own Harold Whittle is the sympathetic and excellent accompanist of the De Cisneros tour. The artists are due to be heard also in Adelaide, Brisbane, Sydney (farewell appearance), and New Zealand, where they will give fifteen concerts. A vote of thanks is due to Messrs. Portus and Talbot for having brought what has been unanimously conceded by our public and press to be the most artistic concert combination ever heard in Australasia.

Every night the theater is crowded for the Quinlan Opera Company. The musical taste of Australia has been educated for the Opera by the never to be forgotten Melba Opera Company of last year, so that every good lyric organization that comes here in the future ought to make money. The Quinlan company, 160 strong, came to Melbourne from South Africa. This company, which sings in English, cannot stand comparison with the Melba company, and better companies exist, such as the Moody-Manners or the former Savage company, but the ensemble is good through the constant routine work. Of the soloists few merit special mention, only the soprano, Alice Nichols, well known in England as a concert and oratorio singer, and through her work in Covent Garden, realized a triumph as Isolde and Elizabeth. Also three American artists were great favorites, the soprano, Jeanne Brola, the baritone Parker and the bass Allan Hinckley from the Metropolitan Opera Company. In the repertory such as "Tales of Hoffmann," "Prodigal Son," "Hansel and Gretel," "Girl of the Golden West," the Quinlan Opera obtained excellent results, but the artistic shortcomings were noticed in "Tannhäuser," "Lohengrin," "Tristan," "Walküre," "Aida" and "Carmen."

The Australian contralto, Eva Mylott, has returned from the United States after ten years of artistic triumphs, and her friends organized a concert for her in Sydney, where she was acclaimed for beautiful voice and splendid

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MADAME DE CISNEROS AT THE LEFT AND MABEL RIEGEL-MANN, BOTH OF THE CHICAGO OPERA COMPANY, IN THE GREEK THEATER OF THE UNIVERSITY OF CALIFORNIA, AT BERKELEY.

presence. Miss Mylott sang "Gerechter Gott" and Schumann songs. Upon her arrival she was interviewed by the Sydney press, and among other statements made the following: "I did not suffer as many other artists the delay in being proclaimed a celebrity. Upon my first appearance in the United States (Philadelphia by the way), one of the principal critics wrote: 'Miss Mylott, who arrives here unheralded, is the greatest of all the contraltos of opera or concert that we have heard.'" Poor Philadelphia! I thought that Philadelphia also had heard Scalchi, Anna Louise Cary, Mantelli, Schumann-Heink, Brema, De Cisneros, Homer and Matzenauer.

The English contralto, Kirkby Lunn, opens her concert tour here on August 23. Her managers announce her as having been "the star contralto of Covent Garden and Metropolitan Opera House for the last ten years." I thought that this lady had sung at the Metropolitan only during the seasons 1906-1907 and that the contralto stars of that institution had been Madames Schumann-Heink, Homer and Matzenauer.

BOOMERANG.



MELBA OPERA COMPANY IN AUSTRALIA.
From left to right: Basso Damasco, Tenor Quesnel, Mezzo-soprano Ranzenberg, Mezzo-soprano de Cisneros, Tenor Zeni, Baritone Cristiani, Soprano Wayda Korolewicz, Baritone Scandiani, Soprano Axarini; seated, Tenor Ciccolini.

MUSIC IN OREGON.

445 Sherlock Building,
Portland, Ore., August 19, 1912.

Elsa Ruegger, the noted cellist, appeared in a local theater last week. She played with all the finish of her consummate art and won enthusiastic plaudits and many recalls. Among the difficult numbers heard were Chopin's second nocturne and the "Elves' Dance" by Popper. Madame Ruegger and her husband, Edmond Lichtenstein, called on the writer to pay their respects to THE MUSICAL COURIER. She is a woman of exceptional charm. Madame Ruegger, who for many years has been cellist of the Detroit String Quartet, expects to make San Francisco her headquarters. She likes Portland.

Early in September the Portland Symphony Orchestra will begin rehearsing its fall programs. Enough money has been guaranteed to pay for six concerts. There will be three conductors: Harold Bayley, Carl Denton and George Jeffery. Mr. Bayley and Mr. Denton served last season, at which time four men wielded the baton. During its early history the orchestra had one conductor.

Harold V. Milligan, organist, of New York City, is spending his vacation in this city. JOHN R. OATMAN.

Musical at Lake George.

Under the auspices of the Lake George (N. Y.) Country Club, Mr. and Mrs. Henry Holden Huss and Boris Hambourg, joined forces in a subscription recital of exceptional merit, given August 9, when the appended program was rendered:

The Bag pipeGiuseppe d'all Abaco (1723-1781)
MinuettoPasqualino di Marzi (1731-1777)
Allegro RhythmicoSalvatore Lanzetti (1710-1780)
Boris Hambourg.

Maman, dites-moiOld French Song
Après un ReveFaure
La Belle du RoiHolmes
Mrs. Henry Holden Huss.

GondolieraLiszt
Polonaise brillanteHuss
Henry Holden Huss.

CantabileCesar Cui
The SwanSaint-Saëns
Spinning SongPopper
Mr. Hambourg.

Before SunriseHuss
A June MorningWilleby
The DanzaChadwick
Mrs. Huss.

Sonata for cello and pianoHuss
Mr. Hambourg and Mr. Huss.

As was to be expected, the enthusiasm aroused was proportionate to the artistic stature of the participants, to which the finely played accompaniments of Elinore Payez, a gifted pupil of Mr. Huss, added the finishing touch to the splendid ensemble.

Ragna Linne at the Wheel.

Ragna Linne, the well known soprano and vocal instructor at the American Conservatory, Chicago, is enjoying her summer vacation in Livingston, Mont. The snapshot herewith reproduced shows the popular teacher at the wheel of her large touring car, which she drives sometimes in a seemingly reckless fashion. The kodak, how-



RAGNA LINNE AT THE WHEEL.

took it, and amateurs don't do professional work." Quite true, Madame Linne.

"Do you know any musical jokes?"
"Certainly; the critics."

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ARMSTRONG

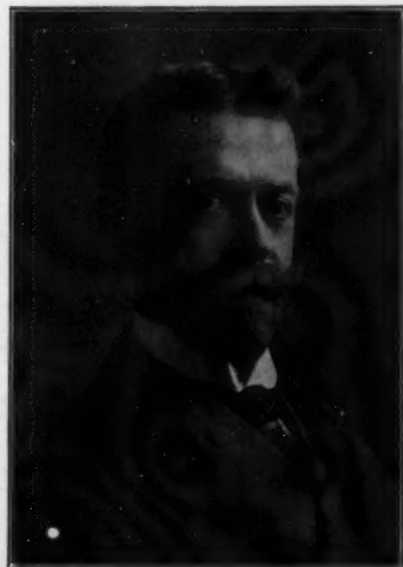
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ropolitan Opera Co.; Orville Harrold, Tenor, London Opera
House; Leon Rains, bass, Royal Opera House, Dresden, Germany;
Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson,
soprano, Grand Opera, Australia and Germany; Kathleen Howard,
contralto, Darmstadt; Mme. Carolyn Orman, soprano, Grand Opera,
Chennitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baern-
stein-Regneas, Grand Opera, Germany; Bessie Bowman-Ealey, con-
tralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, so-
prano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred
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DALCROZE FESTIVAL PERFORMANCES.

HELLERAU-DRESDEN, August 15, 1912.

Events in my first report were anticipated to some extent, in that numbers of the second program were touched upon, like the Mendelssohn prelude and fugue in E minor, and the scenes from the dance of the furies in "Orpheus," of which a full account was promised, in my next letter. One important feature preliminary to the study of representations like these is the "realization" of rhythmic study, as practised in the rhythmic gymnastics, which means that the pupils are to give in movement, gesture and facial mimicry, if necessary, the characteristics and rhythm of the music rendered. Thus Prof. Jacques-Dalcroze sits at the piano and improvises upon a given theme which he presents in all moods—glad and joyful, somber, dark, mysterious and terrible or solemn and religious, humorous, cheerful, tender, and so on. Although improvised, the pupils are supposed instantly and spontaneously to reproduce this mood or moods by the corresponding movements expressive of the music. In this way they are trained to represent in rhythmic movement and pantomime expressive of the music any given musical composition, even the contrapuntal, as for instance, the Bach and Mendelssohn fugues, the Rachmaninoff C sharp minor prelude, (an impressive picture of fate) the "Rachegeist" (Orestes pursued by the Furies) and lastly, what would seem the culmination of all this study in such works, the "Orpheus" of Gluck, in the scenes of the Furies and the Shades as Orpheus descends into the lower world. Only those acquainted with the work as presented on the stage of the Opera can fully appreciate what an advance on the old manner of dramatic musical representation the work of Jacques-Dalcroze implies. Here we have a living picture of such scenes, in which every movement, and in fact the whole action is expressive of every feature of the music and the tonal dramatic picture, even to the accentuation of strong notes or phrases of the music, emphatic or impressive utterances of the text. Thus the Furies dance or writhe, they contend with the Shades, they greet Orpheus, all in perfect rhythmical movement in complete unison with the orchestra and the music. Nor must it be imagined that such movements are conventional or restrained, or rendered as if conscious of rhythmic action. On the contrary, it is a faithful expression of true inward musical feeling and conception, the dramatic element of course being greatly heightened and enhanced in this way. And what shall one say, when Orpheus finally descends and is met by the Furies, while all turn to the light in that indescribably beautiful chorus? When this chorus begins, in conjunction with the orchestral music, and the rhythmic movements of the singers, and at last all the different effects of light are brought on, the result is overwhelming and the climax attains a grandeur sheerly overpowering, as it does also in the beautiful canon entitled, "Excelsior," or "Hinauf," or as we might term it, "Aspiration," where at the height of the ascending steps, on the stage platform, the plastic movement of the canon, accompanied by the voices in solfeggio, attains its final exposition, the different threads being all taken up together, while the grandeur of the tonal flow of many voices is accentuated by the gradual increase of light, up to the magnificent full final tones of the close. Then indeed does it seem as though one witnessed the apotheosis of Light.

Much difference of opinion has been expressed as to the value of the Dalcroze composition "Aufblühen." How Thari could describe this as resembling a "variété" performance, and the music as sentimental is incomprehensible to many. To us and to many others it is suggestive of music and rites in an Egyptian temple, for the music is mysterious and suggestive. Tennyson's "Lotus Eaters" would in our opinion best describe its character and intention. As a whole, however, all must agree with Thari

that Dalcroze's greatest triumphs are achieved in purely musical forms, and hence it is to be hoped that he will devote his composition more to genuine pure musical forms in the future. One thing must not be lost sight of, namely, that the work represented in this year's festival performances is that of a comparatively short period, results that on the other hand must promise to every unprejudiced onlooker endless development. No doubt capacity as well as attempts and achievements will constantly grow, so that one cannot say now just how far this movement promises to lead us. At present we may look forward with absolute certainty to a complete reform, in time, of the dramatic musical presentation on the operatic stage, and to a far higher general musical education of musicians—not to speak of elementary musical education becoming compulsory in the public schools, a proposition as old, in substance, as Pythagoras and Rabelais, and in fact clearly suggested in the writings of Schopenhauer and Leibniz.

Numbers of the third program were "Last und Befreiung," "Schicksal" and "Die Kathedral" or "Der Verlorene Glaube" of Debussy, Bach inventions, etc. The last performance, like most of the others, was completely sold out, seats going at 30, 40 and 50 marks. Indeed, well wishers of the cause offered from 100 to 300 marks for single seats. I mention this, in passing, only to indicate the warm interest felt.

I can repeat, in closing, what I have said before, that one leaves the hall in the full consciousness that here is, in fact, a new higher revelation of art, never before seen, or realized, and an art which is to mean the simple translation of pure musical forms into that of the plastic; also a synthetic art uniting rhythm, music, light and the plastic into one great and symphonic whole, which is sure to go out into the whole world of music as a revolutionizing influence.

Enthusiasm rose to a general jubilation at the close of the festival, which finally took expression, at the last, in a large torchlight procession of the students led by their great master, when many musical forms were performed quite impromptu, the last being the above mentioned canon "Excelsior," the voices again uniting in solfeggio, when at the last sound, following a general impulse, some of the students carried Dalcroze off upon their shoulders, amid the huzzahs of the crowd and the other students. The scene was a beautiful one. The full moon rose resplendent over the fields of waving corn. All the arcades of the surrounding buildings were illuminated, and in general, the whole atmosphere suggested a Persian evening such as one might find described in Moore's "Lalla Rookh."

No doubt this "close" denotes but a "beginning," in the minds of master and pupil; and in this thought and intention every one wishes for the enterprise so nobly undertaken by the brothers Dr. Wolff Dohrn and Harold Dohrn, and forwarded by Salzmann and Appia, the indefatigable initiators of this significant movement, a constantly increasing success. "Per aspera ad astra."

E. POTTER FRISSELL.

Antonia Sawyer's Oratorio Quartet.

A quartet formed of artists under the management of Antonia Sawyer, of New York, includes Gracia Ricardo, soprano; Marie Hagar, contralto, and William Wheeler, tenor, with Thomas Farmer, baritone, specially engaged for the "Elijah" performance, and La Rue Boals, bass, for "The Messiah," and kindred parts that call for a deep bass. Already Mrs. Sawyer has had many requests for this quartet for spring festival tours with prominent orchestras.

"Why do so many critics hate Liszt?"
"Because he was a critic, too."



CLEANING TIME.

FOSTER AND DAVID INTERVIEWED.

Foster and David, the New York musical managers, who have just completed their first year of business, report enthusiastic satisfaction resulting from their initial season. These two Yankees, both having been "farm raised" in New England, came together in a rather novel way. David, who had been for many years a professional reader and road manager for the Redpath Bureau, walked into Foster's down town office one day. They lunched together, and during lunch David outlined his plans for a managerial bureau. At the conclusion Foster said, "That sounds good to me, come up town and lease an office." At 3 o'clock the same afternoon they had signed a lease for the office they now occupy at 500 Fifth avenue. Before noon of the following day they had concluded contracts with Frederic Martin, the eminent basso; the famous Olive Mead Quartet; Annie Louise David, harpist, and John Barnes Wells, tenor. It is an interesting fact to note that these artists are still on their list.

Some time later, at the Musicians' Club, a party of gentlemen were sitting at one of the tables, when Foster and David came in. One of the men said, "There are two partners who never squabble." This incident goes far to explain the extraordinary success of the firm, who before they joined hands had been friends since their college days.

Kingsbery Foster, who has just returned from a six weeks' vacation, during which he motored through New England, with his farm in northern Vermont as his destination, was most sanguine regarding the coming season, when seen at his office by a MUSICAL COURIER representative.

Foster and David have booked a number of appearances for Olive Fremstad, of the Metropolitan Opera Company; as Madame Fremstad's time is limited for concert appearances there are only a few available dates remaining.

Eleonora de Cisneros, of the Chicago-Philadelphia Opera Company, is on an Australian tour under the management of the firm by arrangement of Portus and Talbot of Sydney. In selecting assisting artists for Madame de Cisneros, Paul Dufault, tenor, and James Liebling, cellist, both of New York, were chosen. The tour is a tremendous success, as the press notices prove, and the three artists seem to have taken the large Australian towns by storm. Madame de Cisneros is a great favorite in Australia, having been there a number of times in opera with Madame Melba.

Arthur Philips, the American baritone, who scored such a success with Hammerstein in his London Opera, will be with Foster and David for the whole season, which will be his American debut, following his European success. They have booked him already for twenty-three concerts, the first having been the big musical event at Bar Harbor this month under the patronage of Mrs. Edwin Gould and Mrs. Slater of New York. Mr. Philips has been booked with Dippel at Chicago for ten appearances in leading roles.

Mr. Foster states that his firm also is most happy in being able to have the entire concert season of Marguerite Starell, of the Chicago-Philadelphia Opera Company. Miss Starell has been in Paris giving her individual attention to the selection of concert gowns for the coming season, and in Southern France, where she has a villa, Miss Starell has been booked for eighteen concerts, and there are a number of other engagements pending.

Bonarios Grimson, violinist, the "favorite pupil" of Joachim for several years, will be another visitor to this country. He has appeared before royalty and with all the great orchestras of Europe. His first New York appearance will be as soloist with the Philharmonic Society at Carnegie Hall, February 2, 1913. Previous to this, in December and January, he will cover the Middle West quite extensively, sailing the latter part of February for a symphony appearance in Berlin.

Marie Nichols, of Boston, who has made such a splendid reputation throughout the United States with the prominent orchestras, and with many of the famous vocalists, will continue with Foster and David as violinist.

They have the exclusive management of Hans Kronold, cellist, who is near to the hearts of the American public. In joint company with Kronold will be Ruth Harris, soprano, and Clayton Robbins, baritone. This company, assisted by one of the prominent New York pianists, has been spending the summer at a Jersey coast resort, working up programs for the coming season. Foster and David predict that the ensemble work of the Kronold company will equal anything of its kind in America this year.

Harriet Ware, whose compositions are sung all over the world, will appear in joint recital with John Barnes Wells, tenor. Mr. Wells was the first artist to introduce Miss Ware's songs and the programs they will present are of particular interest to music lovers. This is one of the at-

tractions that L. E. Behymer, the California concert manager, wants for his coast season.

Frank Ormsby, tenor, will be with the firm again this season, making his first appearance for the current year during the entire Maine Festival week.

Corinne Welsh, contralto, who made such a sensational success with the New York Symphony Orchestra on its spring tour, has been booked for thirty-three concerts for the coming season, exclusive of orchestra tours. Foster and David feel that this sign of popularity is not surpassed by any contralto in the country.

Frederic Martin, basso, numbers among his early engagements the Orpheus Club of Halifax, Handel and Haydn Society of Boston, B Sharp Club of Utica, Apollo Club of Pittsburgh, the Plaza morning musicales, and a number of others. Mr. Martin's season last year was the best he has ever had by several thousand dollars.

Annie Louise David, harpist, will have an extended tour, the bookings for which already reach Denver. The past season her appearances numbered 123, which is a phenomenal record.

Monica Dailey, pianist, has joined the Foster and David forces for this year. She is one of the most gifted keyboard artists turned out by Leschetizky and never fails to repeat the success she made at her London debut.

Lucia Dunham, soprano, whose specialty is folksongs, and who this past season assisted W. J. Henderson in his lectures on "Folksongs and National Music," will extend her already enviable career under this management.

The Olive Mead Quartet, as usual, will open its fall season in New York with three recitals. This quartet is becoming more and more the standard for chamber music, and will come in for its quota of quartet work in the country.

The Volpe Symphony Orchestra will open its first season under the management of Foster and David, October 30, at Kingston; from there it takes the Eastern circuit of Gloversville, Binghamton, Wilkes Barre, Scranton, Allentown, Bethlehem, Easton, Norristown going through the lower part of Pennsylvania into Virginia. Foster and David are more delighted perhaps, at their success in being able to book this orchestra for a three weeks' tour on guarantees than with anything else they have thus far done. Prominent soloists will accompany this tour of the orchestra and, as usual, it will be under the personal conductorship of Arnold Volpe, who is conceded by the critics to be one of the great conductors of the present day.

It is hinted at by Mr. Foster that the renowned Nikisch might appear as guest conductor at some of the New York concerts of the Volpe organization.

As he gathered up his notes THE MUSICAL COURIER representative ventured this question: "What do you consider the keynote of success from your own observation in the concert business?" The reply was, "Have competent artists, and book them at prices which the towns and cities are able to pay with an added profit to the local organization, and you cannot help but bring good will and good business. When you go into a town and attempt to book artists at extravagant and exorbitant prices, so that the local committee is obliged to impress into service every man, woman and boy scout, in a door to door canvas to make both ends meet, you are doing an injustice to the musical public and to every other brother artist, for you are bankrupting that town musically. Guarantee and stand behind your artists with your pocketbook. If they fail, make good with your local committee."

Wendell Heighton in New York.

In the interest of the Minneapolis Symphony Orchestra, Manager Wendell Heighton came to New York, and making this city his base of operations, visited Philadelphia and Boston in order to complete the arrangements for the orchestra's Eastern trip for the coming season. The itinerary thus far outlined will take them to Cedar Rapids, Peoria, Chicago, Columbus, Pittsburgh, Philadelphia, Boston, New York, Cleveland, Toledo and Detroit, with further contracts pending en route to be announced as they are concluded. Conditions certainly look bright for this splendid organization under Mr. Heighton's able managerial guidance.

Miss Rubner at Bar Harbor.

With Alwin Schroeder, cellist, and George Harris, Jr., tenor, Dagmar de C. Rubner, the brilliant young pianist, appeared in recital at the Temple of Fine Arts, Bar Harbor (Me.), August 24, and added her quota to the artistic success of this event by playing two solo groups. These included numbers by Rachmaninoff, Debussy, Strauss-Schuetz, and the "Paraphrase de Concert" from Tchaikowsky's "Eugen Onegin," arranged by Pabst.



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MURDERERS escape every night in grand opera.

LAST season is past, this season is here, and next season will be that of 1913-14.

"RICHARD STRAUSS represents the Titanic in music and dissonance is his iceberg," writes a musical feuilletonist with a new point of view.

Now it is a ballet which Richard Strauss is to write. Why not? Every great composer that ever lived has written dance music in one form or another.

Now that President Taft has vetoed the Wool bill and the Steel bill, he ought to reduce the import duty on metronomes. They still are too expensive.

AN opera to be composed by Henri Busser, based on the conflict between love and religion, has a libretto by Anatole France, the first opera libretto from that distinguished writer.

MR. AND MRS. GATTI-CASAZZA are at Lido, Venice. Mrs. Alda-Casazza will return to America earlier than her husband in order to enter upon her concert engagements, which begin before the opera season.

JOHANN STRAUSS is drawing packed houses at the Casino with "The Merry Countess" ("Die Fledermaus") and "Hanky Panky" is selling out every seat at the Broadway Theater. The French have the credit of inventing a proverb which says that extremes meet.

"DE RESZKE May Not Come," says a headline in the New York Sun of August 20. The article refers to a Paris interview with Andreas Dippel in which that manager denies that Jean De Reszke has signed a contract to come to New York this winter. THE MUSICAL COURIER's office boy wins his bet.

ON another page of this issue of THE MUSICAL COURIER there appears a disquisition on musical conditions in San Francisco and Los Angeles which will interest the musical world in general. The article is the result of impressions formed by a MUSICAL COURIER editor during his recent visit in California.

ACCORDING to the Neue Zeitschrift für Musik, Pacini wrote 115 operas, Donizetti did sixty-six, Mercadante sixty, Auber forty-four, Rossini thirty-nine, Halevy thirty-two, Ricci brothers thirty-seven, Verdi twenty-seven, Petrella twenty-four, Massenet twenty-three, Mozart sixteen, Meyerbeer fifteen, Wagner fourteen, Gounod eleven. Are these figures correct, John Towers?

BAYREUTH sends out an official denial of the assertion generally made that the artists who assist at the Wagner festivals at the Festspielhaus are not paid. "We pay out in round figures for every festival," says the official report, "about \$40,000 for the singers, and about \$67,500 for the orchestra, chorus and mechanical personnel. Our total expenditures in 1911 were \$148,113." As a matter of fact, only the conductors work without pay at Bayreuth.

THERE are two items of extraordinary interest in THE MUSICAL COURIER's foreign letters this week. Eugene E. Simpson tells of a prima donna who had no photograph of herself when asked for one by the interviewer; and Arthur M. Abell relates that in the time of Frederick the Great the prima ballerina of his Opera received a larger salary than the prima donna and the leading tenor. Marvelous!

WHEN the Kaiser of Germany visits Switzerland in the month of September he will live, when in

Zürich, in the Villa Wesendonck, the same house that was owned and occupied by that Wesendonck family which suffered the misfortune of having Richard Wagner introduced into its home and that home broken up, as they call it, by him. The little country house that was built by Wesendonck at the foot of the hill, on the same ground, for the purpose of accommodating Wagner and his wife, then Minna Planer, was removed some years ago. The "Walküre" was composed in that small summer house, but the Wesendonck family was decomposed.

WALTER DAMROSCH's comic opera, "The Dove of Peace," is to be heard in October at the Broadway Theater, which he has leased for the purpose. Report has it that his friends have pledged \$40,000 for the production, which should insure a handsome outfitting and the engaging of first class comic opera artists. Mr. Damrosch is a novice in the field of light opera, but not in the realm of heavy opera, his example of the latter style being "The Scarlet Letter," done in 1896 at the Academy of Music, New York. The scenes of "The Dove of Peace" are said to be laid in the United States Senate and at the Island of Guam, in the Pacific. The period is that of the Spanish-American war, 1898.

WE do not envy those visiting piano virtuosi who have to make an American debut with orchestra and are compelled to select a concerto for their introductory number. The concerto literature, as THE MUSICAL COURIER often has pointed out, has grown bare and frayed, and no new works of importance seem to be springing up to supplant the old. Rubinstein, Schumann, Liszt, Tschaiakowsky, Grieg, Chopin have been played to the very bone, as it were, and the only concertos which have any real vitality left are those by Beethoven and Brahms—showing once more the ultimate uselessness of mere idea and fantasy unless joined with constructive genius and intellect, as in the case of the two mighty B's. Give us Beethoven and Brahms by all means; they will remain welcome for several decades to come.

IN the coming dramatic performances of Mendelssohn's great oratorio, "Elijah," a long cherished wish of the late Kate Field is to be realized. It was Miss Field's brilliant mind and facile pen that were united in advocating higher artistic ideals among Anglo-Saxons, and Miss Field was as conversant with music and painting as she was with literature. She passed several happy years in Florence, Italy, when the Brownings were there enjoying the heights of their wedded bliss and of their poetical creations. In those days Miss Field sang beautifully (her voice was mezzo), wrote entertainingly and lectured most interestingly. Dickens was one of her idols, and her lecture on the great novelist was regarded by educated men worthy to rank with Henry Watterson's oration on Lincoln.

EMMA ALBANI, famed cantatrice, is reported to be financially embarrassed and absolutely dependent for her existence on vocal lessons which she dispenses in London. At the present moment the story cannot be verified, but if true, it is an eloquent commentary, as her husband is credited with being responsible for the loss of the Albani fortune, and he was a musical manager. Musical managers, as a rule, do not die rich, but it is through no fault of their own, as they work hard and take no more chances than necessary. Ernest Nye, the husband of Madame Albani, is said to have speculated, and that would explain the present situation—if it is as bad as alleged. Musicians and managers who speculate are to be pitied, and this includes opera singers and conductors also. Madame Albani, by the way, will be sixty-three years old next November.



BY THE EDITOR.

PARIS, August 16, 1912.

The London Philharmonic Society distributes commemorative gold medals to artists who have appeared with the society and who have made impressions that were not only lasting but effective; impressions that meant more than a mere artistic co-operation with the society. Recently it presented a gold medal to Harold Bauer, and before that there were only two pianists distinguished with similar honors, and these were Paderewski and Sauer. Bauer being the third in this trio of honors. There are rumors that Paderewski is going to appear in the United States again next season, and for the season of 1913-14 Bauer will be with us; Sauer is amiable in considering America, but has not been able to come to any terms with managers. Has any one taken up this question of pianists that are to appear this coming season in America and analyzed it? I would like our office to furnish a complete list in the paper of those pianists in America and in Europe who are to play in concerts and recitals in the United States for season of 1912-13 as concert pianists—as solo performers. The list can be readily secured by looking into the paper, but I believe that it would be made more interesting by having the names published in a group with details. It seems to me that there will be more piano soloists in America the coming season than there have been at any prior season, and this is an encouraging spectacle. Piano manufacturers must have their pianos played publicly in large halls, before musically cultivated people, if they desire that their instruments should be classified, and if their instruments are not classified their value, commercially, cannot be maintained, relative to the value of artistic pianos generally.

Opera.

The total results of the last season of opera, which has just been finished in Europe, shows no financial encouragement. At Covent Garden they had to put in the ballet, instead of the opera, as the chief ingredient. We all know about Hammerstein in London, and it seems to me the papers have been too full of that; it seems to me that when an enterprise is a success attention should be centered upon it. The Paris season has been a financial failure, and one very enterprising concern has been seriously questioned as to its financial condition and its inability to meet its maturing obligations; many of the artists of that house have not been paid off at all.

The opera in Italy has had no financial success this year, and although the houses have been crowded, the increased cost of production without any advance in the small entrance fees has made the losses larger than usual; there is no impresario in Italy who has made any money this season. In Germany the opera houses are all just resuming again, but they are nearly all subsidized, and there is no encouragement for artists in the shape of salaries of any consequence. There is no use discussing opera in other lands because they are all subsidized operas.

There are very few opera singers who can draw audiences that will pay money. Here and there an

artist appears who can fascinate the bank account and draw it towards himself or herself, but there are in reality only three or four such artists in the whole world today on the operatic stage. People here in Europe go to the opera to hear the performance of an opera, and for that purpose only they will not pay a very large sum for it. When a very great star appears in Europe they will pay extraordinary prices to hear that star. The usual ensemble performances, whether on subscription account or transient admission, including the subsidy, can produce no profit for the management. Looked upon as a pure business matter, and such things are generally looked upon so in the offices, there is no opera impresario who has made any success, as success is measured in business life; the plea of some

formance an arrangement had to be made for a separate and distinct performance the night before for the critics and newspaper men who are going from all parts of Europe to Stuttgart for that purpose. They cannot get in for the first and second performances because they are sold out; but everybody from Scandinavia to Salonica, from St. Petersburg to San Sebastian—everybody who is considered a musical somebody at home—has already preempted seats for "Ariadne auf Naxos," and such a thing could not be done if any opera by any other composer were announced for the first production in Paris or in any other place of the globe. Now, I repeat, nobody cares who is going to sing in it, but everybody cares to know something about the music in it, about the orchestra, about the conductor, about the rehearsals, and the singers must be competent, but the tickets are sold and disposed of before knowing anything about the cast.

A great many opera singers would secure a much better livelihood if this system could supplant the present one, because under the present one a limited number of singers are engaged at remunerative prices, whereas under this new system singers would be engaged because they can sing and not because they are failures and favorites under a special plea. Strauss is as much of a business man as Massenet was, and neither of these men ever permitted the stars to eclipse their importance.

Massenet.

All that can be said about Massenet in this paper has by this time appeared in these columns, but having been closer to this composer than any one connected with THE MUSICAL COURIER, it may not be out of place for me to add a few lines regarding some attributes and characteristics of this eminent man.

If ever there was a man in the world who through experiences in all phases of life had become an acute judge of practical human nature, it was Jules Massenet. When wealth began to roll towards him he became equipped with the status of the investments that functioned on the Paris Bourse, and he always kept a steady eye on the market, and this alone indicates what a healthy brain he must have had, for he did not propose to work as hard as he did and then place the results of his labor into questionable bonds and stocks. In the drawing up of the contracts between himself and his publisher, Massenet had acquired the special knowledge of a jurist, and he even superintended the question of engraving plates of his operas and their parts, and I believe that he owned the plates, at least in conjunction with the engraver; I believe when the statement is published of his estate, it will be found that he had an interest with his engraver in the plates that are furnished to the publisher for the printing of the scores and the parts. Moreover, Massenet had more than a mere composer's interest in the production of his operas, for he had control, in many instances, of the engagements of the principals, and he was such an adept on the state of singing in Belgium and France—he knew the voices and

*Eyemille
1 août 1912
Ayant enfin,
Chère amie,
quitté Paris pour la campagne.
C'est d'ici que je vous remercie
bien affectueusement de votre
charmante dernière lettre!*
Massenet

that it is an artistic matter or art for art's sake is now no longer accepted in Europe without a smile, because everybody knows that the impresario wants to succeed and that his success is measured by his monetary profits.

Otherwise opera continues the same as before, as a pleasant social function, which it should be, and its present stages of excitement, whenever they occur, are indicated by the new operas of Richard Strauss and their performance. Everybody flocks to a premiere of a Strauss opera, but everybody does not flock to the premiere of any other opera, and when it is a Strauss opera the question of the cast is not even a secondary consideration; people do not ask who the singers are; they will ask who the conductor is. Does this not indicate an advance of musical taste, and when a man can do a thing of that nature, can accomplish such a state of mind, does it not signify a force and a power in music which, if not extraordinary, is at least irregular and dislocating?

The next Strauss premiere takes place in October in Stuttgart and the opera is called "Ariadne auf Naxos," and there is not a seat to be had for money for the first performance, and in order to have seats for the public generally for the first per-

singers so well—that the selection of the singers for the roles in his operas necessarily had to be left to his decision.

In the drawing up of contracts of all kinds, for engraving, for production rights, for composers' rights, for the production rights of the operas, for foreign production, for engagements to sing or be interested in the opera, Massenet was an expert and required no assistance. In other words, had he been in politics, he would have become eminent as a practical statesman, who would have helped to enrich the country and increase its power otherwise; not only had he influence so far as his own compositions went, but he exercised an enormous control and power on operas generally and on opera production, and there are many instances in which Massenet's operas could only be given throughout France and Belgium and other countries after Massenet's consent had been obtained and this disposition of other opera matters generally first agreed upon. He had such power in France that it required an agreement with him before other operas could possibly be staged. Can our readers estimate what it means for a composer to have attained the power in his middle age, as early as that, to rivet his operas upon the permanent repertory of a country's official opera houses?

Persons who are not acquainted with operatic methods have no idea of what this means, but it was sufficient to make a wealthy man of him, and he could subsequently have his operas produced just as he wished, in Russia, Germany, Austria or Italy, through the influence he had in Paris, not only through the Society of Authors, Composers and Publishers, but also through his influence over the opera houses all over the country and his general, forcible and powerful individuality. Massenet had a bird's-eye view, a coup d'œil, as they call it, over the whole political, social, literary, artistic and musical situation in France, including, of course, the great financial questions. He was an intimate of the great bankers and not only an intimate of sovereigns and statesmen; he was a man of thorough practical business capacity, which assured a success to him in advance, even when the musical content of his works was so artificial as many of them are known to be. He wrote to please the masses and he succeeded, but he also had the powerful attribute and musical nature and ability to compose above their heads, and this puts his name among the list of operatic composers forever.

Some twenty years ago, when Massenet was heard in the United States, in writing about his music I called him a rhapsodist, and I maintain that the longer you hear him and the better you become acquainted with his music, the better this designation fits him. Massenet is a legitimate link in the French School of Opera Comique. His works will not function on the grand opera stage, where Rossini and Meyerbeer and Richard Wagner and Verdi with "Aida" control the repertory, together with the performance of "Faust" and "Carmen." The Academy, which was transplanted from the Rue Pelletier to the Temple of Music, erected by Napoleon III, does not represent the French School of Opera, which lives today in Massenet and his pupils and his predecessors, coming down from prerevolutionary days through Adam, Herold, Auber and the lesser lights to Massenet, to be continued by his pupils, who are represented by the prominent opera composers living today in France, such as Charpentier, Debussy, Alfred Bruneau, Dukas and others, who were his pupils in the department of composition in the National "Conservatoire."

The conditions under which operas are given all over the globe ultimately and finally call for singing; unless there is a vocal demonstration of a musical nature there will be no response to any production of opera in the long run; they are hectic and spasmodic opera performances if there is not a great singer, and that is mostly due to curiosity; but if we wish to have opera maintained and sus-

tained there must be singing of a quality that compares with the traditional opera performances.

We are met by the remarkable phenomenon of the virtual abandonment of French opera outside of French speaking countries, with a few exceptions. The French operas are given in France, and in Belgium, and in the French colonies, but there is no permanent French opera in England, in Germany, in Italy, in Russia, and last year's attempts of a French Opera Company in South America was a failure, and we have no French opera in America, except, as I say, spasmodically. There are very few great singers today in any nation; those that can be called great singers can be counted on the fingers of the two hands, and even not as many as that, and in this paucity of singing material France is included, and I maintain that if there were great French singers there would be a great demand for the picturesque and attractive operas composed by those Frenchmen. Many singers with beautiful voices can obtain no hearing, and the reasons for this are far and deep and not necessary to enter into in discussing Massenet and the French opera at present.

There has been such a demand in France for Massenet's operas that all his time was devoted to opera composition, although he stated that he was sorry he had had no time to compose quartets, concertos and works of other styles that belong in the



STRAUSS IS READY.

classical genre. Episodes in "Manon," in the "Jongleur de Notre Dame" and in "Don Quichotte" give evidence of his skill as a counterpointal writer, and, indeed, the technic of composition and of instrumentation was at his finger tips and accounts for the rapidity of his workmanship. As a lyric composer he will remain prominently on the repertory, for many of his operatic arias will be sung in the concert field in their detached form, while, of course, his operas are permanently in the Opera Comique repertory, and some of them may be performed at the Grand Opera for years to come.

A despatch from London in the Paris papers states that Massenet was not much known to the music lovers of London, that his face was unfamiliar and that he was not a traveler, and did not often attend performances of his operas in foreign parts. The fact is that Massenet was entirely too busy in Paris with his musical affairs to be able to make any extended tours. He was offered 100,000 francs two years ago for a two months' tour in the United States, and the money was deposited here in Paris, and he had the choice of his accommodations, and every additional inducement was offered to him to make the tour. This was subsequent to the successful American tour of Camille Saint-Saëns. The writer of this is familiar with the negotiations, which failed, because Massenet refused to leave Paris or his home near Paris for any sum, even after intimations had been given to him that the 100,000 francs would be increased to a larger sum. As stated before, his affairs in Paris were of such far reaching financial benefit to him that he could not afford to interrupt them with any extended absence, and hence he did not even visit London.

Not one of his pupils or successors has demonstrated any such practical habits of mind and such thorough acquaintance with human nature as Massenet possessed. He had the secret of obtaining the ideal through the real, which he never lost sight of.

Paris Comments.

The Paris press publishes many tributes and opinions of Massenet's colleagues, the most prominent French composers of the day having contributed their necrological oblations, but Clement Vautel, in his regular paragraph to the *Matin*, calls attention to the patronizing style of these epistles of the Paris composer. "A composer who has success! Ah! A composer whose operas are during his life performed hundreds of times, who makes millions—he cannot be—well, etc." Between the lines of all these articles there runs a demurring, even heretical, note. To me this is the unconscious protest of the new school; Massenet ending a period that had no further effect upon the twentieth century tendency, and Massenet, notwithstanding, was perniciously active.

The progress of our enlightenment and musical diligence permits no further adventure on those lines. While all the requirements of unity in composition, regularity of proportion and academic modeling were adhered to, the operas of Massenet remain in the frame of the past, and the modern French, particularly this modern French thought, must, even if now silently, or cautiously, withdraw its sympathy from that past cause.

This is not a period of suppression of self; it is no longer a merging of souls, as in the pre-Revolutionary and the Romantic periods. The composer stands out individually, in relief, insisting upon the recognition of individual styles. There are followers, but the principals are militant and are aggressive in their literature. There are symbolism, mysticism, naturalism and the psychological problem, and from all these Massenet was distant—intellectually distant, nonabsorbent and musically combative; in fact, he did not eschew the occupation of drudgery to acquire and maintain the prerogative of dictating sponsor of opera; he had the power and made his publishers wealthy, occupying an office of his own in their establishment to further the business. These are the reasons for the attitude of the French composer in this instance.

Footnote.

Massenet leaves one daughter, his only child, who was married to the son of the proprietor of a department store called "La Belle Jardinière." His widow is an Italian, with whom he fell in love while he studied as "Prix de Rome" in that city. These two are his heirs and will receive the large estate and enjoy his handsome royalties. During his life his name was closely identified with that of Mlle. Heilbronn, who created "Manon," and later on with the American, Sybil Sanderson, and later, after her death, with one of the singers of the Opera Comique here. Under the regulations of French social life these gravitations were considered as a matter of course in the life of a man who was credited with a large degree of artistic temperament.

Massenet was possessed of the touch of humor and the spirit of the Parisian, and the boulevard was sympathetic to him. When Gunsbourg's "Ivan le Terrible" was produced at the Gaité here, Massenet sent him a telegram: "Charming, delightful, astonishing, wonderful," etc. At a subsequent performance he was met in the foyer of the theater and some one asked him what he thought of "Ivan le Terrible." With a twinkling in his eye he said: "Did you not read my telegram to Gunsbourg?"

Coming to a rehearsal one day he told those on the stage that he had received the most pleasant letter the post had ever brought to him. "It calls me an old pitcher, an old camel, written to death, played out" (this was after the fiasco of his opera "Bacchus"). The artists asked him: "How can you call that pleasant?" and Massenet said in reply: "Of

course it is; it is anonymous and requires no answer." Many of his bon mots could be quoted, but these show that he had the true sense of humor, that humor which includes oneself as the victim.

I publish herewith a facsimile of one of the last letters written by Massenet from his chateau, a day or so prior to his return to his city home. It is addressed to Minnie Tracy, the accomplished American singer, who has for years past been a friend of M. and Madame Massenet, and who interpreted much of his music. It will be seen from it that he was glad to quit Paris. Alas, a few days later he was to quit for good! Massenet died of Bright's disease.

Titanic!

Lilly Lawlor, who has one of the most attractive studios in Paris in which singing is cultivated, and her friends are somewhat anxious to know what has become of the funds that were collected at the Titanic benefit which she organized, which took place at the Grand Opera here. No one is able to secure any information on the subject; no one knows to whom the funds were paid; no one knows who paid the sums; no one knows what happened, and the proceedings of that performance are engulfed in a Stygian darkness. An opera was given and celebrated singers came here to participate, and the Grand Opera House was filled with strangers, and Americans and English who are not strangers here, and there were many French people who also spent money for this benefit, and a large sum must have accrued, and Miss Lawlor and her friends, who worked very hard from the beginning to give an impulse to this performance, are unable to distinguish what color the money had that was collected; they have never seen it and they have never even heard about it, and the papers have published no reports about it, and there is no entry in the public list of the London Mansion House Titanic Relief Fund, which, amounting to nearly £300,000, has no item in it to the credit of the Grand Opera Paris Titanic performance receipts.

If there is any one who has this money, holding it for Miss Lawlor to call for it and to send it to London, and who is overweighed with the responsibility connected with this, Miss Lawlor's address can readily be found, and I only hesitate to give it in this notice for fear that she may be overrun by people who may claim that they have the money. It will be remembered that the Paris papers, including the New York Herald, Paris edition, and the Daily Mail here, had a number of accounts of Miss Lawlor's activity and the results of it, but she and her friends do not know anything about the actual financial results, and they have no means of ascertaining what happened. The artists were not paid, for they would refuse that, and it was so understood, and all this is very embarrassing to every one, and therefore some public declaration, similar to this, had to be made, in order to bring the matter to a focus.

BLUMENBERG.

In another column will be found the full itinerary of the current Sousa autumn tour, a remarkable list of territory to be covered within a period of about four months. The number of small communities represented is the most striking circumstance of the tour, for it proves how great a drawing power Sousa's organization must be in order to make it profitable for such a large company to visit localities so limited numerically.

Nor surprising to that part of the musical world which studies carefully its events, conditions, phases and phenomena is the announcement made this week from the Boston office of Charles A. Ellis of the cancellation of her fall concert tour by Geraldine Farrar. "Miss Farrar finds her strength overtaxed with her operatic work both here and abroad, and cannot at the present time undertake an arduous concert tour," is the bulletin received at THE MUSICAL COURIER office.

DOCTORING A MUSICIAN.

So Paderewski is a doctor, is he? Well, well, who expected to see that poet, dreamer, and rhapsodist classed with Bülow? He, Bülow, was a doctor born, not made. We might put it into Latin, thus: Doctor nascitur, non fit. Or, perhaps, Shakespeare will forgive us if we alter Malvolio's soliloquy on greatness to "Some are born doctors, some achieve doctorships, and some have degrees thrust upon them."

If we could get rid of those who achieve doctorships we should find that the title doctor would be held in much higher esteem than it is under the existing conditions.

We wish to cast no slur on those painstaking scholars who have worked at the studies set by the university; far from it.

But, at the same time, we think it is an injustice to genius to reward the heaven-born composer with no higher title than may be achieved by any unilluminated patient plodder. It is because of this injustice that so many great composers, as well as many excellent musicians, have refused the title. Handel spurned the Oxford degree with his customary rudeness; Brahms, we are told, did not so much as reply when the same institution offered him a doctor's degree.

When Sir John Stainer, a fine theorist and a composer of much good choral music, was professor of music at the University of Oxford, we heard him express the regret that scarcely any of the better composers of England had troubled to take their musical degrees. Sir John, of course, was too broad minded to find fault with the composers for neglecting the great university he so conspicuously served. He blamed the conservatism of the university for not moving with the times and inventing a degree that would differentiate an artist composer from a scholar musician.

It is because the degree of Doctor of Music can be achieved by the man who is not born great that successful composers so often speak of it with contempt. Many a great and famous composer could not pass the university examinations; many a university doctor of music cannot write a hymn tune of any artistic merit. It was a knowledge of this peculiar condition in the affairs of musical degrees that made Grieg write, in a letter which we saw and read, that "at present he felt unmusical enough to go to Oxford for another musical degree."

We agree with Grieg. It would have shown more character on his part, however, if he had refused his Oxford degree. Grieg was not a doctor born; the title was a greatness thrust upon him. Handel and Brahms, however, would not have it thrust upon them. Chopin might have had it offered him, perhaps, if he had lived long enough. He never would have achieved it, however, and he certainly was not a typical born doctor of anything—music, medicine, or theology.

Beethoven was no doctor of music. With what roars of laughter or bellows of scorn would he have greeted the parchment roll with its sonorous Latin:

Testatur senatus universitatis Tomfoolensis, die tertio Junii, A. D. MDCCCXX, admissa in gradum Docti in Arte musica.

LUDOVICUS VAN BEETHOVEN
quum omnia, ad illum gradum pertinentia, quae per statuta requiruntur praestitisset et complevisset, in quorum fidem litteris haece communi Universitatis sigillo munitis nomina nostra subscripsimus.

Fancy old Beethoven receiving a document like that! Oh for a talking machine record of the "dummer Kerl" and "Esel" that would have made the windows rattle!

The opera omnia Beethovenensis would not be one iota better if Ludovicus had all the letters of the alphabet tacked on his classy classical name. Let us have him and Handel without handles, and Bach without Mus. Bac.

Schubert, too, is better without an academical distinction. He was so ignorant that he had to write nearly a thousand songs and ten symphonies

before he discovered he needed lessons in counterpoint. He died long before he could have taken his degree. Wagner, too, alas, was a wayward lamb that could not be shepherded into the fold. The university Beckmessers soon had their slates thrice filled with exclamation marks and crosses when that untutored Walther sang his mastersong. He had no title, and he seldom concealed his aversion for "the mongrel, puppy, whelp and hound and curs of low degree" (Goldsmith).

Samuel Johnson, for instance, was born to be an L.L. D. We can never think of him as a poet, notwithstanding his sententious verses. Could a born poet, such as Shelley was, have written Dr. Johnson's bombastic couplet?

Let observation with extensive view
Survey mankind from China to Peru.

And would all the learning in the world have added a pinion to Shelley's "Skylark"?

What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see,
As from thy presence showers a rain of melody.

Now, there are a good many thousands of us who have always considered Paderewski more of a Shelley than a Dr. Johnson. Still, in time, no doubt, we shall get used to saying Johnson and Dr. Shelley. But, though we pay our respects to Dr. Paderewski, we sincerely hope that his name will resound through the corridors of time without the title. Who remembers Dr. Haydn, Dr. Liszt, and Dr. Schumann? It matters not whether the title is Mus. Doc., like the most of them, or Ph. D., like Schumann and Paderewski; for it is only a difference of tweedledum and tweedledee.

THERE is a moral lesson involved in the following report published on August 15 in the London Daily Mail:

ATLANTIC BARBER'S EARNINGS.

What Atlantic barbers earn was revealed in a compensation case arising out of the Titanic disaster before Southampton County Court. It concerned a victim named Klein, the second class barber.

One witness, who had served as second class barber on the Titanic's sister ship Olympic, gave figures which showed that he made about £416 a year.

In addition he put the value of his board and lodging at a guinea.

In other words, besides board and lodging the second class barber made annually about \$2,100. The first class barber, no doubt, have have an income of \$2,500 or even more, beyond board and lodging. The income of the musicians was found to be \$325 to \$450 a year. And no wonder. Singers and players give their services constantly free of charge; offer them free of charge. Barbers always charge. Until musicians learn to respect their calling by insisting that it must be professionally recognized, they must be satisfied to rank, economically, below the barber and other artisan classes.

SOME time ago a first lieutenant of the Russian army, named Lilaneder, appeared in a variety theater in Kiew, and, somewhat under the influence of liquor, he drove his sword through the body of a Jewish musician, and a few weeks ago a court martial convicted him and he was sentenced to four months' imprisonment in a fortress. How many years' punishment would he have received had this musician been a Japanese? The probability is that the ruffian would have been afraid of the Japanese and would not have attacked him at all.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

London Loses Hammerstein

OSCAR HAMMERSTEIN's rejoinder to the London Evening News, accusing that paper of showing animosity toward Americans, is met by the paper in question with a dignified explanation containing much good common sense and not a trace of acrimony. Editorially the L. E. N. makes utterance:

Our leading article on Tuesday on the future of the London Opera House was cabled to New York, and appears to have upset Mr. Hammerstein's temper, which was not the effect intended. Mr. Hammerstein's retort to us runs thus: "What do you expect from the London newspapers? Do they tell their readers they are a lot of jackasses? Do they tell them their stupidity is such that they do not appreciate good opera and have no pride or jealousy of their position in the world of culture?"

This is amusing, but not of much assistance as a contribution to the discussion of operatic entertainment in London. To be sure, Mr. Hammerstein adds that no newspapers in any city in the world have the courage and honesty to tell their readers that they are a lot of jackasses, so he finds the New York journals as unsatisfactory as London's in this respect.

Continuing, the L. E. N. points out that Mr. Hammerstein himself had an opportunity to tell Londoners frankly what he thought of them six weeks ago, but instead made a polite and charming speech from the stage. Assurance is given by the L. E. N. that it would have criticised an Englishman just as candidly as Mr. Hammerstein was rebuked, had any native impresario given the town "the same tedious repetition of familiar and sometimes hackneyed opera."

The L. E. N. inquires whether Mr. Hammerstein had any clear, definite plans for capturing London when he built his theater. Was it his idea "that he could rival Covent Garden in engaging stars and attracting society? If so, his failure was certain. If not, was it his intention from the first to produce old, old pieces without the compensation that the appearance of stars gives to an audience? Does Mr. Hammerstein really believe that London is so much in the backwoods that it wants 'Rigoletto' thirty times a year?"

A special cable to last Sunday's New York Times, commenting on Oscar Hammerstein's intention to give up his London opera scheme and sell his theater there, throws some new sidelights on the reason why the doughty American opera merchant failed in the English capital. The Times correspondent calls attention to the fact that "Hammerstein drew magnificent and paying audiences the last few weeks of his first season, when he reduced the prices to the level of the ordinary theaters. Then came the fatal summer season, when he listened to the honeyed talk of the ticket libraries. These guaranteed him some \$45,000 worth of tickets during the season (which, by the way, they have not yet paid for), on the condition of a restoration of grand opera prices." The Times chronicle adds that Mr. Hammerstein gave up his newly acquired friends, the humble public, and took the offer. With the \$45,000 and Lord Howard De Walden's \$80,000 (for producing "The Children of Don"), Mr. Hammerstein went ahead, only to find conditions worse than ever, so far as audiences were concerned. Many times during the first few weeks "he was on the verge of reverting to popular prices, but just as often the libraries urged him to wait a little longer. Finally, in the hope of winning back his paying supporters, he once more reduced prices, this being the fourth change in less than eight months; but all to no avail, and with the added disappointment that the libraries repudiated all liability for their guarantee, which today remains unpaid."

It is hinted by the Times that Covent Garden backed the offer made to Mr. Hammerstein by the libraries, and that in the battle of tactics he came off a bad second to the subtle and experienced opera directors of the older institution. However, Covent

Garden is not likely to acknowledge that the inference of the Times is correct regarding the backer-ship of the library deal.

The future of the London Opera House remains a mystery. Mr. Hammerstein demands \$1,000,000 for the building, whose cost he estimates at that price. There is a mortgage of \$240,000, while the builders have a further claim for \$100,000 for extras. The Times prophesies: "Mr. Hammerstein will be lucky if he obtains \$500,000 for the opera house, including the mortgage. That is, \$260,000 to clear out." Oswald Stoll, head of the big music hall combination, owning the Coliseum, has offered \$400,000 in cash. Also Alfred Butt, of the Palace Theater, Frank Bostock, the menagerie owner, and others, have made offers for the Hammerstein house.

Very tart and typically English is the London Saturday Review's valedictory on Oscar Hammerstein:

Mr. Hammerstein continues to amaze us day by day. He ought to be on the wondrous cinematograph films. No man has ever called himself a liar so many times in so brief a period, not even a professional politician.

Mr. Hammerstein in London had nothing but kind things to say of us. Mr. Hammerstein in New York is a different little gentleman with a big cigar. Mr. Hammerstein in London longed to live among us and to educate us. Mr. Hammerstein in New York is glad that he has shaken or brushed the London mud off his immaculate boots. He is sick of us. We can only congratulate him. Most of us are sick of ourselves.

To find an American who is honestly sick of us is refreshing. If Mr. Hammerstein would only be content to be sick of us and kindly stay so, we shall feel all the more refreshed.

"PRESS AGENTING."

Is the financial value of legitimate artistic endeavor lessened by being brought to public notice in a dignified manner (in contradistinction to the vulgar clap-trap method so often employed by the passionate press agent), or does the public only flock to see for itself the personal idiosyncrasies so vividly described without thought of the message the artist stands ready to deliver?

The former method has been used with varying success, much, however, depending on whether the artist's personality lent itself readily or otherwise to verbal caricature. The human touch always meets with a responsive echo, but for the rest, why not be content with giving honest value, and let that value speak for itself? Why is the musical mart so radically different except in kind from that of any other public need supplied by the honorable agent or middle man? Why need great artists be hawked about the country as though they were head-liners in a vaudeville show? The Boston Opera Company's stand on the publicity question, where Director Russell has installed W. L. Hubbard as press agent, evidently seeks a solution of this problem in a different way—a solution, by the way, that is thoroughly characteristic of the Hub. Mr. Hubbard, as the former music critic of the Chicago Tribune and late vocal instructor and lecturer at Los Angeles, comes to his new position fully equipped with the journalistic and musical requirements and should fill it to the satisfaction of every one concerned. That his engagement at Boston finds favor farther afield also, is evident from the editorial culled from the Los Angeles Graphic of recent date, and quoted below:

Gradually, the flamboyant style is taking a back seat in musical advertising. Ten years ago the advertisements of Kubelik's advent were largely taken up with stories of his countess wife. As to Paderewski! On his approach we are told of his early poverty, of his misfortunes, of the profuse hirsute that which dangles over the keyboard. Going back further, it was Patti and her diamonds, her

private, car, her castle, her royal friends, her pet cat. But in all this there was nothing of the music of these artists. In the phraseology of the stage, they were "circused" to the limit. The personal was exaggerated, the musical was minimized. The result is that people went to see freaks, not to hear musicians. Their concerts, consequently, were used to pander to the curiosity seeker rather than to educate the musical taste of the public. And all that the management might reap a few more dollars in the present, even while laying the foundation for a loss in the future—the last Patti tour was an immense loss to the manager.

In operatic lines, much the same condition was prevalent. It remained for Boston to start a movement in opposition to all this, as mentioned in the previous issue of the Graphic. Tired of the display of nauseating personalities served up to a willing press by more willing press agents, the management of the Boston Opera House has engaged one of the most readable musical writers in this country, W. L. Hubbard, formerly of the Chicago Tribune, to write and lecture on the operas to be presented in that house the coming season, and to supervise the reading announcements of the performances. That is a long advance step toward dignifying the position of press agent. The average press agent knows as much about music as Teddy does of the tariffs. The agent knows only how much money his star draws, how she dresses, what sensational tales he can best put over on the city editor. Then his musical education comes to an end. It was fitting that a movement for the elevation of advance press matter should begin in Boston, which has been rather on the back seat musically in the last two decades, have in the matter of its symphony orchestra. Boston has a good public on which to try the new school of "press agenting."

THE following editorial appeared in Sunday's World:

San Francisco is about to undertake the first American experiment in municipal opera, citizens having arranged for the construction of a \$65,000 opera house which is to be built on land belonging to the city and to become its property.

It is announced that all receipts are to be applied exclusively to the expenses of maintenance and production, but the details of operation are not divulged. Will the opera house be subject to municipal regulations as respects the operas produced, the cast, the prices of admission, etc.? The controversy in New York over the question of rag-time or classical music at the Central Park concerts gives a hint of what may happen in San Francisco if one element of the public insists on Wagner and another Verdi and the French opera. How the deficit will be met is another consideration. Municipal opera is a novel and interesting extension of municipal activities, but is there any other so well calculated to bankrupt the American city undertaking it?

THE MUSICAL COURIER has heard rumors to the effect that the San Francisco Civic Center scheme would include an opera house of the character above described, but no authentic information has been forthcoming thus far. The new Tivoli Opera House, we know, is to be opened next spring by the Philadelphia-Chicago Grand Opera Company. We doubt whether San Francisco can support two opera houses. Is this latest municipal opera house to be a unit or link in that chain of twenty opera houses across our wide continent? We wonder.

NEW YORK'S musical war between the orchestral players and the theater managers no sooner has been settled amicably than Chicago sends word that the same sort of trouble is brewing in the city by the lake. We have no doubt, however, that the Western musicians and managers will exercise the same calm judgment and friendly arbitration which brought about such a quick and satisfactory ending to the strike that threatened the metropolis.

GEORGE BEEG, a well known Breslau tenor, committed suicide recently, under circumstances described as follows by a foreign exchange: "At the last Reichstag elections he permitted an unregistered student to take his legitimation card and vote in his place, and was sentenced to a week in jail as a consequence. Since his release Herr Beeg had avoided his friends and had been noticeably melancholy. He was forty-two years old and had been active in Breslau for more than a decade."

SEVERE LECTURE ON MUSIC.

(Translated for The Musical Courier from an Old Number of the *Mannheimer Anzeiger*.)

To Mrs. Seraphina Schoensang-Solfeggeti,
Singing Teacher in Allstadt:

MY DEAR MADAME—I am very sorry indeed that some one has committed the unpardonable indiscretion of telling you that I have cautioned a young protégée against taking singing lessons from you. As I do not like to lie I must admit that this is true, and I begin at once to answer your short but far-reaching question: "And if so, why?" I have no doubt that our dear friend, the Court Concertmaster, will let you read the first page of my last letter—perhaps with the pencilled remark "crazy"—in which I tried to give a short indication as to how "it" should be done. All I have to do now, in completion of that letter, is to explain how it must not be done. Now, with your kind permission! You have been endowed with a marvelous, powerful voice, which needed no training whatsoever in order to remain in good condition for the time of its duration, which was, however, conspicuously short. For this reason the public expects from you good singing lessons, a conclusion which is almost as illogical as to proclaim the golden pheasant an expert on the science of colors. When your voice had definitely left you and your husband had died without leaving you any earthly possessions, you appealed to His Excellency Biesterburg, who at once took care of you, like a father, by sending to your apartment, from the library of the Conservatory, all the books and methods of instruction on the art of music, and who, through advertisements and circulars, secured for you a number of pupils of both sexes. You copied into your book a few sentences of Garcia, of Stockhausen, of Ferdinand Siebert, of Sgar Garco, you made a note of the titles of the Solfeggi—instruction books, and that was all—you had become a voice cultivator, you opened a "Singing School."

Now, it is well known that every school, even the conception of the school itself, is a crime on the mind, if it excludes the individuality; but a private institution offers an excellent opportunity for not neglecting anything in this respect, and therefore it is all the more condemnatory to conduct such an institution after a set pattern. Besides this, you have never even thought of justifying the application of your method or any of its numerous details. You actually believe, dear madame, that you are teaching in accordance with the Italian method, because you make your pupils sing Italian solfeggi. This is an enormous mistake. In Italy, at the time when the art of singing was flourishing, there was a period of from seven to eight years required for its study. When the training of the voice was completed and certain results were obtained, then only it was the turn of the Solfeggi. But you begin with the latter. At your studio one hears frequently the entirely unfinished, piping voices of young beginners practise some difficult solfeggi in a most awkward manner. A year or two later one hears the same piping voices, the development of which had thus been artificially prevented, sing some still more difficult solfeggi in the same awkward manner; that is the only so called progress. One thing is certain, however, the solfeggio, as you make use of it, is an excellent means to pass away the time for the lesson, because, owing to the great difficulty of these exercises, there is always something to be corrected musically.

This allows you to extend the course for a number of years, without any mental effort. Furthermore, those of your pupils who possess good voices

pass through a period of despair, secretly or openly, because you will only let them sing "piano" for several months in the beginning of their course. You simply repeat, as a doctrine, the assertion that the "education" of every voice must begin with "piano" singing. But why have you never thought over this, never tried to find out whether this is really true? As a matter of fact, most voices have at their disposal, as a natural gift, a number of sound mezzo-forte tones, while they acquire the "piano" tone only with great pains, and, as they are continually forced to undergo this torture, they lose all enthusiasm and sometimes even the capacity for any rational exercises. It is just as bad and nonsensical to torture every one of your poor victims for months and months by compelling them to sing on the clear Italian *a*. Have you never considered whether the entire German language, in which the *a* of the word "Gram" is about the clearest, has any such sound as the *a* in the Italian "Liberta?" Do you consider thinking something so altogether shocking, unwomanly? Between ourselves I might say that I don't; my opinion is that you and many of your female colleagues, who demand the same honorarium as any man in the profession, are also under the moral obligation, so to speak, of doing some brain work for this, and not simply furnish the lessons after some imitated method.

Because some time ago some conscientious, but not very capable, beginner was too scrupulous in the pronunciation of the end-syllables, singing for instance "Teuroch Tochtachr," his despairing singing teacher, at a dark, disastrous hour, had put for him the diphthong *α* over all the so called "silent *e*" sounds of the German language. You do this, right from the start, with all your pupils, no matter whether they are inclined to pronounce those syllables too clearly, too long, too short, or even as an *a*; the poor girls must sing for years and years every text in this shameful deformation: "Da zogoen muntroe Geselloen." Although they know that not a real *α* is meant by that, still the pronunciation of your whole "school" has acquired something Volapuk-like, which causes a mild surprise among the impartial hearers. But for you it is easier to make two thousand pencil marks than to try some thinking.

One day I heard some terribly dull sounds coming from your studio. The delicate young ladies seemed to have been transformed suddenly into beasts of the primeval forest. You were kind enough to leave those extraordinary exercises to themselves and to come to me into the parlor. "We have discovered the aboriginal vocal," you told me in the tone of a prophetess. I almost suffocated from suppressed laughter, kissed your charming little hand and went. Why did you not reflect at that time if not every vocal, sung as a nasal sound, could be treated in such manner, provided the voice in question had the natural qualification to produce all the vocals equally well? Did you not consider that the "aboriginal vocal" might be a different one with every voice? But you had read something of the mediant between *a* and *o* and had completely misunderstood it. Since that time your oracle was simply: "O is the aboriginal vocal." You also had heard and read something about registers, and out of, God knows what, considerations and reveries you had established for yourself a system, regulating the question as to how high every register should be drawn up. Without giving an account of the fact that this formula of yours has actually never

been suitable for any of the voices confided to your care, you put every new, youthful, untouched voice upon this orthopaedic bed. The mistakes which you commit as a consequence of this wrong system are innumerable. What you have artificially forced upon perfectly sound voices, by the dozens, is nothing else but regular voice-breaks, pathological troubles, which the vocal teacher should endeavor to adjust with the utmost precaution, going downward in semi-tones. The poor girls, who now are taking great pains, often in vain, in the pursuit of this aim, under the guidance of a competent teacher, should never have heard anything of your "registers," which belong to the past. Their beautiful talent would then have been developed in the right artistic direction, and they could now give brilliant concerts instead of paying, again and again, the high honorarium to the vocal teacher, who cannot even guarantee success.

That is just the disastrous effect of all thoughtless methods in teaching, viz., that they do not stop respectfully before even the most wonderful talent, but, where they find nothing to correct they simply—spoil. Alas, the wrong application of the "register" method gives us, the vocal teachers, a terrible weapon against the weak sex, which weapon, in the hands of an ignorant teacher, can do incalculable damage. As the singing voice emanates from the purpose of nature to preserve the species, it consequently remains in close contact with this region, which has such an enormous influence upon the general health of the cultured woman. Exertions of the voice at times when a complete rest should be taken are liable to do great harm, not only to the voice but to the whole system. Through continuous exercises in positions which are too high for the voice and for which it is not qualified by nature, we can create artificially a lasting condition which shows all the symptoms, bodily as well as mentally, of chlorosis, and which must be treated in exactly the same manner as this malady—evidence of which is given every year anew by numerous young ladies, assiduous in the art of singing. Therefore a certain theory and practical experience is absolutely necessary, in order to distinguish soprano, mezzo and alto voices, which distinction, however is just as easy for the professional and competent teacher as it is for the botanist to define the male and female blossoms.

But now comes your worst mistake. Have you really never noticed, during your unfortunate elementary exercises in the "piano" scales, that even low alto voices can also easily strike up to (not sing) the high soprano region? With the regularity of an automaton you declare every voice of this nature first as a soprano, and the consequences of this have now been explained.

You see, your thoughtless, motiveless activity is just what I am fighting. Very appropriate and suitable were your remarks, which you made the other day when the superintendent, Mr. von Biesterburg, paid a visit to your higher singing classes. For instance: "I beg you to observe, ladies and gentlemen, that our German *a* is very apt to take a different character in any one direction of the respective dialects, such as for instance 'Gras,' in South German 'Graas,' in Guelphic 'Graes,' in Markish 'Grass.'" But to me it seemed that other things of greater importance, such as the distribution of the teaching material, were far more in need of correction. Then came a tiny, little soprano voice and began to sing the "Erlkoenig" by Goethe—

Schubert, but in such an embarrassed smiling manner as if it had to besprinkle the Augustus Place in Leipsic with a morphia-squirt. And the "Post" of Wilhelm Mueller, by Schubert, this wonderful, realistic description of mental anguish and grief, was rendered by a sweet little alto-voice, very gracefully and facetiously. In such a case I would be far more pedantic than you are and I would say: "I beg you to observe, ladies and gentlemen, that the vocal student should first read the text of every song she is going to perform. Otherwise the singer is too much inclined to represent the character of an idiot (crétin), in Austrian 'Trottel,' in South German 'Tepp,' in still stronger South German 'Heuochs,' in North German 'Quatschkopp.'" You are opposing any discussion of the texts because most of them are of an erotic nature. But you really don't have to lose one word about this; simply assume, as a matter of course, that everybody knows what the poet means. Otherwise, those of your pupils who actually possess some temperament may feel embarrassed and they may mistake art for—life.

The point, however, to which I am now coming, is indeed the worst of all. When you have succeeded, with your violent exercises, in spoiling a vigorous, youthful voice and made it impossible for the "big stage," you shed a few false tears and send the poor victim to the Aulic Councillor Foltermann, specialist for throat, ear and nose troubles. What could have been cured within a few weeks by a careful combination of rest and exercises in mezzo, will be ruined thoroughly for years, if not forever, by this man with his red-hot wire slings, his scalpels, his caustic process and his galvanic applications.

For, the burnt, cauterized, and otherwise ill treated membrane will never again be able to take up fully its function with the singer.

Respectfully yours,

SIKKUS.

It is amusing to read in an English magazine that when Dvorák wrote his "New World" symphony he "tried to 'change the leopard's spots' at the request of American dollars." Dvorák did make an attempt to be "American" in his music and failed dismally, but the experiment was one of artistic conviction and not based on pecuniary motives. Dvorák never cared for money as such, the proof lying in the fact that he left America as soon as his contract here expired and never after could be induced to return. He was a naïve, childlike personage, a true artist, gentle, retiring and guileless, who felt himself thoroughly unhappy in the prosaic surroundings that he encountered here and because of the utilitarian musical persons with whom he was compelled to come in contact.

ILICA, the librettist, and Franchetti, the composer, exchanged challenges for a duel and the sanguinary affair now is being arranged by the seconds of the disagreeing pair. It is understood that the trouble came about through Franchetti's action in leaving the Ricordi firm and connecting himself with the rival publisher Sonzogno, all without asking Ilica's permission. Somehow no one in

Italy seems worried over the outcome of the meeting, and the general opinion is that the excellent librettist and the gifted composer will survive the duel and live to work together in peace and with profit.

SAN FRANCISCO'S BAND STAND.

The accompanying picture of the bandstand in Golden Gate Park, San Francisco, Cal., is well worth study, as it presents an object lesson for other cities to pattern after, particularly New York, where the flimsiest specimens of park music stands are a blot not alone upon the surrounding landscapes, but upon the city as well.

Why has Central Park been defaced during these many years by a hideous wooden bandstand that represents a reproach to civic pride and aesthetic taste?

San Francisco's bandstand is a gift to the city from the late Claus Spreckels, and was erected by that enterprising Californian at a cost of \$60,000.



BANDSTAND IN GOLDEN GATE PARK, SAN FRANCISCO.

It was dedicated September 9, 1900, twelve years ago. The architecture is Italian renaissance and the material used is California gray sandstone. The main structure, which accommodates the bandmen, is flanked on either side by a colonnade that lends to the edifice a graceful and classical aspect.

Facing the bandstand are benches sufficient to seat about 25,000 people, and frequently it happens that every place is occupied during a Sunday afternoon band concert. San Francisco's mild and salubrious climate permits open air concerts to be given in Golden Gate Park every Sunday afternoon throughout the year.

ANENT PUBLISHERS.

Bearing on the controversy between the composers and the publishers, THE MUSICAL COURIER receives the attached communication:

CHICAGO, ILL., August 17, 1912.

To The Musical Courier:

Some of us cannot understand why your paper stands rather with the publisher than the writer, with the strong rather than with the weak! In your issue of August 14 you say the music publishers are not rich. How many millions, one wonders, could be counted in the firms of the well known American, German, French and Italian publishing firms?

Surely they have made their money by publishing; and if not good music, then poor. How about the money made by all these firms on classic authors and modern authors of success? Naturally every author does not succeed any more than every inventor, yet what would these firms do

without the writer, and when success comes do they not receive the lion's share? No firm should be so busy, or grow so "impatient," as not to give the composer a yearly statement of works published, on hand, sold, etc. With James Russell Lowell we simply mean "to stand by the weak" (they are slaves who dare not be in the right with two or three), and though Ernest Renan, in his "Souvenirs de Jeunesse et d'Enfance," speaks in the highest terms of his publishers, and I second his words in some instances. I feel the creator in music, as in any other line, should be encouraged to do the best work he is capable of, and though the publisher may have to make his fortune from another class of work, there might be a fund for the production of works of merit (and writers of fine works do not lie around the street corners) in every publishing firm, or they are unjust to musical art as well as to the composer.

E. E. F.

THE MUSICAL COURIER has made its standpoint clear in the matter referred to and there is no need for repetition. E. E. F. misunderstands the trend of our articles, if she supposes us to be against the composer. He is usually against himself. We are for the reputable publisher and for the reputable

composer and are trying to act as impartial mediator between the two. If our articles help to bring out the composer's side more clearly, through such a well written letter as that of E. E. F., then we shall feel that part of our mission has been accomplished. Most of the composers have nothing to say for themselves or for their business interests. THE MUSICAL COURIER made that discovery when it fought the copyright question from the composer's side and was left entirely without support. We never said that a publishing firm should refuse to submit statements to composers, and we do not know any firm of standing which ever has refused to sub-

mit such a statement when asked—usually the statements are sent without being requested. However, there is such a thing as abusing a firm's confidence and presuming on the time and good nature of its employees, and in cases of that kind the firm must deal with the offending individual as it sees fit.

THE former Princess Louise of Saxony and her husband, the pianist, Enrico Toselli, are at a villa at Rimini, on the Adriatic. She is reported to be very ill and suffering from a complete nervous collapse. The presence of the pair together, naturally sets at rest the many malicious rumors printed in American daily newspapers from time to time regarding a separation. Apropos, last Sunday's New York Sun gives this naïve cable explanation of the present domestic status of Toselli and his wife:

Rome, August 23.—In spite of their domestic difficulties the former Crown Princess Louise of Saxony and her last husband, Enrico Toselli, the pianist, from whom she was recently legally separated, are collaborating on a musical farce. The libretto will be by the former Crown Princess and the music by Toselli. Signor Sonzogno, the music publisher, will edit the farce, which will be given at the next carnival in Germany and Italy.

In order to finish the work Toselli and his former wife will meet on the Riviera and live together for a short time.

A BOTANICAL piano is one on which the lady of the house keeps a dish of ferns.

COVENT GARDEN ought to buy the London Opera House.



VARIATIONS

Taking the hint from the suggestion in Mr. Blumenberg's "Reflections," I made a little list for myself of the pianists who will be heard in America this season, and the prospect it constituted surprised me both in quantity and quality.

Of the internationalists, place aux dames, there are Germaine Schnitzer, Tina Lerner and Myrtle Elvyn, in pulchritude and pianism quite out of the ordinary. The Schnitzer will be no newcomer, but Haensel & Jones, under whose management the young lady is to appear, inform me that she has matured wonderfully in art since her earlier visit to these difficult shores. I remember her dark beauty and her light scale playing and am willing to wager that she no longer wears her hair hanging down her back, à la Adele aus der Ohe in her late teens. Made-moiselle Schnitzer will play the Baldwin piano. Antithetically, Myrtle Elvyn is blonde, and all the critics agree that she probably is the most beautiful blonde who ever played the Tchaikowsky concerto and toured this continent from Maine to Mexico. Miss Elvyn plays other concertos, too, and sonatas and variations, and fantasias, and enough mixed groups of soli to make up several dozen recital programs. When playing she uses the Kimball piano and when using the Kimball piano she is under the managerial direction of Edgar Smith. I called Miss Elvyn an internationalist, although she is a staunch American, but her long stay in Europe and her many appearances there in all countries, have given her a cachet that extends far beyond the boundaries of her own land. Last of the trio of keyboard hours comes Tina Lerner and the only reason I did not mention her first is because she always has a habit of making her own way to the front. The poor critics have no chance against her, for they begin by falling under the spell of her nocturnal eyes and girlish figure, and end by giving up all semblance of magisterial severity after experiencing Miss Lerner's full blooded and cocksure performances. She is a player of the Mason & Hamlin piano and confides her business destinies while in America to Loudon Charlton.

Of the men whose renown stretches across seas we will have Leopold Godowsky, strikingly introduced by the piano house of Knabe, in conjunction with the resourceful R. E. Johnston. The Godowsky claims to greatness are too well known to need reiteration now. All the world is familiar with his early struggles and his rise to the topmost ranks through the overpowering pressure of his enormous pianistic gifts. His technic has been a matter of marvel these many years and than his interpretations there are none more authoritative. But most decisive of all is the place held by Godowsky in the estimation of his distinguished colleagues. Nearly all of them will tell you that he is sui generis and has gone along some keyboard routes which no one else dares to tread. Godowsky's repertory is bounded on one end by Ling Lin's Chinese compositions, B. C., and on the other end by works of his own which he will finish while on shipboard this fall. Everything between those two extremities is an open book to Godowsky's mind and fingers. Gottfried Galston, ardent devotee of historical cycles, but master of all varieties of piano exposition, will be a novelty to Americans for he has not been heard in Yankee land. He is an artist whose intense earnestness, high ideals, and thoroughly ripened readings will attract the best element of our concert goers. Mr. Blumenberg has heard Galston frequently of late years and spreads the quiet tip that he was interested from start to finish in the message which the young pianist has to deliver. Galston's "Studienbuch" has made a genuine hit and shows him to be a thinker and innovator. Our visitor will sound his art through the medium of the Steinway piano. The same instrument is to assist Max Pauer, another sterling virtuoso, whose serious grasp of the pianistic problem and its complementary literature must command instant respect. Brahms is one of the Pauer favorites and that makes him even stronger in the affections of modern music lovers of the really thoughtful and intellectual type. Pauer plans also to give us some music not yet heard in our concert rooms—but of that, more at the proper time. Messrs. Galston and Pauer have chosen M. H. Hanson to be their official arbiter in the matter of dates, gate receipts, division of spoils, and sleeping car accommodations, to say nothing of the work of providing dignified press exploitation and preventing over enthusiastic females from clambering onto the concert platforms and shearing off locks from the sacred craniums of die Herren Pauer and Galston.

Ernest Schelling, febrile, poetical, intense, and possessor

of a combination style peculiarly refined yet dashing, now has made himself master of the entire piano literature and every kind of tonal and technical attack necessary to do all the schools from strict old Frescobaldi to Johann Strauss with every modern device employed to make him harder. Schelling is a Steinway adherent, and while with us will be personally directed by the adroit Wolfsohn Musical Bureau. Xaver Scharwenka, beloved alike of the musical masses and classes, is an Olympian figure whose sweeping knowledge of his instrument and everything appertaining thereto makes him a veritable Swami of the piano. His recitals are regarded in many communities as a rite, and justifiably so. Professor Scharwenka will hold forth on the Baldwin piano, and commercially he has cradled himself in the fostering arms of R. E. Johnston. William A. Becker, with a tour captained by Antonia Sawyer, will take his faithful Mason & Hamlin grand through the length and breadth of our acres and vineyards and dispense that brand of pianism which has helped to make Europe respect our native output in the field of executants. The Becker manner is essentially broad, impressive and eloquent, but he shies at none of the technical tours de force which the most skillful of his confreres trot out occasionally. Rudolf Ganz, a steadfast Mason & Hamlin man, returns under the sponsorship of Charles L. Wagner and R. E. Johnston, and if there is any sizeable town which



MUSICAL TERMINOLOGY. No. 17—"THE AMERICAN COMPOSER MADE A MARKED IMPRESSION."

they have not canvassed for their protégé, the firm would like to receive a wire to that effect, send collect. Fannie Bloomfield Zeisler is bracketed in this sketch with the men because somehow or other she never has been granted favors on account of her sex. Proud of America's great artist, our critics always measured her by the highest tests and standards, and she came through the ordeal with abiding glory to herself. The Bloomfield Zeisler appearances are gala events and she has an enthusiastic following which not only praises her to the skies but also pays liberally to hear her play—and is there a better proof of pianistic popularity than that? Of course Fannie Bloomfield Zeisler employs the Steinway piano, as she has for years. Her management is in the hands of the thorough Redpath Musical Bureau. Josef Lhevinne, arch producer of exquisite tone and scintillating technic, has played himself into the hearts of musical Americans, and is certain to attract large audiences this winter as usual. He will be guided by Loudon Charlton, and his best friend on tour promises to be the Mason & Hamlin piano. Paderewski is always a possibility and at the present time he is announced by Charles A. Ellis, manager of the Boston Symphony Orchestra.

And there you are, my masters. As you see, the season promises every kind of piano sport, and all of us ought to bag a lot of experience climaxed with the customary conviction on our parts that we could play just as well as those confounded great ones if only they didn't play as well as they do.

Moritz Moszkowski, modernizer of the concert valse for piano, is out with a new work in that form. It is called "Grande Valse de Concert"—oh, fond memories of 1840—and marks Moritz's opus 88. His A major and E major valses still challenge comparison.

Next week look for the balance of the pianistic horo-

scope, covering those virtuosi who abide with us nearly all the time and restrict their traveling to the reaches and confines of this land of the pilgrim's pride. My co-editor, Emma L. Trapper, is getting up the list, and it is occupying all of her vacation at Newport, R. I.

In the New York Evening Post, the appended aphorisms by Liszt are presented, translated from the Neue Rundschau:

Success and I are first cousins.

I like Mendelssohn; Schumann I esteem; I admire Berlioz, and I love Wagner.

Berlioz's "Faust" resembles a fine landscape, whose beauty is obscured because it contains too many figures.

Joachim is a man after the heart of art.

Rubinstein possesses much talent, but in no single direction does his talent reach the summit.

Berlioz is a stream of lava which drives boulders before it.

Classicism is a bone from which all marrow has been drawn out.

P. belongs to those people who have discovered that it is not necessary to eat—one need only dine.

There are two kinds of artists—those that are already Philistines, and those who endeavor to become Philistines. When my friends act diplomatically toward me, I play the part of a fool.

Hail to the testimonial!!

LEONARD LIEBLING.

Daniel Frohman's Gambling House.

[New York Morning Telegraph.]

Hist!

After all these years the police are "on" to Daniel Frohman. His theatrical activities are only a blind. His chin whiskers are false. Mr. Frohman's regular business is to operate a gambling house.

At least the astute police of this city came to that conclusion this week, as Mr. Frohman declared openly when he appeared as the foreman of the Coroner's jury at the Rosenthal inquest yesterday morning.

Having learned to his great surprise through recent developments that gambling actually was going on in New York, Inspector Dwyer detailed a policeman to keep one eye on West Forty-fifth street, and more especially on the Lyceum Theater and Daniel Frohman. As nearly as can be ascertained, the inspector had learned that a number of persons were seen daily entering the Lyceum Theater. So few of them had entered that house during one or two engagements last season that the spectacle aroused suspicion.

At any rate, yesterday morning a policeman called unexpectedly at the Lyceum and began an investigation. He first went to the top floor, where he found a dozen or more persons in the upper hall. They were the members of Billie Burke's company, rehearsing "The Mind-the-Paint Girl."

Finding no evidence of gambling, he then furtively crept down to the auditorium, where, to his amazement, he discovered a score or more of persons on the stage. He histed, according to regulation, felt for his green whiskers to make sure that they were handy, hastily polished his badge and crept closer.

Darn the luck—again it was only members of Miss Burke's company. On the stage with the company were Charles Frohman and Mr. Boucicault, the stage director. Foiled and chagrined, the policeman hid behind a pillar and waited. He was thus occupied when Daniel Frohman espied him. To Mr. Frohman the policeman related the object of his visit.

Flattered by this attention from the Police Department, Mr. Frohman volunteered to show the sleuth through the building. He led the man to the private office, where the Frohman business is conducted.

"This is the only gambling room in the building," he explained. "Everything that takes place here is a gamble, but I can't tell the result until the box office is opened."

The officer finally withdrew, declaring he would report Mr. Frohman to be a reasonably law abiding man.

Instead of being annoyed by the intrusion, Mr. Frohman regarded the incident as a great joke, and when he reported yesterday morning at the Rosenthal inquest he said that perhaps he was not eligible as a juror, inasmuch as he himself was suspected of running a gambling house in opposition to that of the late Rosenthal.

A SUMMER TRIP TO CALIFORNIA.

A MUSICAL COURIER EDITOR'S IMPRESSIONS OF MATTERS MUSICAL IN SAN FRANCISCO AND LOS ANGELES.

BY HERBERT I. BENNETT.

The vast region lying to the westward of Manhattan Island is keenly alive, in more ways than one, this fact having been discovered by the writer while engaged on a recent transcontinental jaunt with San Francisco as his destination.

It is an experience well worth while for a busy person to get away from Broadway or Fifth Avenue and escape out into that broad and erstwhile so called "wild and woolly" territory of the nation and there behold the enormous development of the land where education receives careful attention and where crops and mining are not the only subjects entertained and discussed.

The railroads operating westward from Chicago advertise and maintain some comfort features, including reclining chair cars for day travel, not found on the Eastern lines, and on the Pacific Coast the locomotives burn crude

petroleum for fuel, thereby completely eliminating the smoke and cinder nuisance.

THE SAN FRANCISCO OF TODAY.

Rome and its seven hills; San Francisco and its something like seventy hills! That is one difference between the "Eternal City" on the Tiber and the young city bounded on its west by the Pacific Ocean and kissed on its Eastern shore by the beautiful San Francisco Bay.

San Francisco stands as a monument to the courage, loyalty and enterprise of her citizens, and if a permanent symphony orchestra happens to be lacking during these days of general reconstruction, certainly there are grounds upon which to base hopes for such a musical necessity when viewing and reviewing what has been accomplished in that city during the past six years. San Francisco is a bustling, thrifty and fascinating metropolis in the full possession of the requisite characteristics that make for a great community. The population borders upon half a million, while the suburbs, including Oakland, Berkeley, Alameda, San Mateo, Mill Valley, Sausalito, San Rafael and many others include some three hundred or more thousands, which means that San Francisco draws directly upon something like eight hundred thousand people.

San Francisco Bay or harbor, said to be the third finest in the world, gives to the city a coveted natural position and many advantages as a seaport, and it is therefore not at all surprising to note that the daily bank clearings of the city exceed by many millions of dollars the combined grand total of all the cities on the Pacific Coast put together, including even Los Angeles, Portland and Seattle. And only a trifle more than six years ago San Francisco was prostrated by the greatest fire in history, when about nine square miles of territory and twenty-eight thousand buildings succumbed to the ravages of the flames. San Francisco redivivus shows recuperative powers that almost transcend comprehension.

The ground is being prepared at Harbor View for the Panama-Pacific International Exposition to be held in 1915 from February until December, when San Francisco and the State of California will invite and entertain the nations of the world. The Panama Fair will be opened within ten short years of the city's catastrophe which, instead of disheartening its inhabitants served only as a stimulus to bigger and better accomplishments. With such a spirit governing it, there is no telling what the city will attain to in the future.

When San Francisco decided that it wanted the Panama-Pacific Exposition, a public mass meeting was called at the Merchants' Exchange, and within four hours \$7,500,000 was

subscribed by the people amidst unbounded enthusiasm. In addition to this amount, the city has bonded itself for \$5,000,000, while the State of California will also contribute \$5,000,000 through a bond issue.

While on the subject of monetary figures that deal with mere millions—musicians can readily grasp them, that is to say, the figures—let it be stated that the Panama Exposition of 1915, it is claimed by those who ought to know, will represent something like a forty or fifty million dollar outlay.

MORE MILLIONS.

San Francisco is preparing a comprehensive and beautiful Civic Center to cost, according to an informant, about \$6,000,000. The reconstruction of the Geary Street Municipal Railway is now under way. Water front improvements will call for some \$8,000,000 outlay, and a high pres-



THE GATEWAY TO SAN FRANCISCO.
Union Ferry Depot at the foot of Market street.

petroleum for fuel, thereby completely eliminating the smoke and cinder nuisance.

RESOURCEFUL CALIFORNIA.

The State of California has a coast line of about 975 miles and an average width of about 250 miles. Distances between some of the cities are considerable, as computed in the East, for instance. As for example, San Francisco and Los Angeles are 475 miles apart via the shortest railroad line, or more than the space intervening between New York City and Buffalo, or Pittsburgh.

California as a specific subject is too great for treatment by a musical paper, besides, it is not within the province of THE MUSICAL COURIER to enter into such a question; however, let it be inscribed here that there is a saying to the effect that if California were to be cut off from the rest of the world, her inhabitants would experience neither inconvenience nor privation, as the great "Golden State"



HOTEL AND SHOPPING DISTRICT OF SAN FRANCISCO.
Six years ago this section was a heap of debris and ashes.

sure salt water fire protection system, now being installed, will tax the city about \$3,000,000, the entire sum to be raised by bonds.

The new school buildings of San Francisco are among the finest in the country, education being carried out on a very high level under the thorough supervision of Superintendent of Public Schools Alfred Roncovieri, who is a musician of note. For many years Mr. Roncovieri was identified with the band and orchestral life of San Francisco as solo trombonist and also as a conductor. As an educator Mr. Roncovieri holds an enviable position, and the public school system of his city is steadily advancing in all departments during his administration as head. Here is an instance where a successful musician has proved equally successful in a public office.

It is hardly necessary to state that music is given careful attention in the San Francisco schools.



MUSIC ROOM IN THE HOME OF LEANDER S. SHERMAN, ON PACIFIC HEIGHTS, SAN FRANCISCO.
This beautiful room is the scene of many brilliant private musical functions.

MUSIC AND ART LATER ON.

During periods of reconstruction when commercialism, labor and other absorbing tangles occupy the center of the stage of public thought and consideration, the more exalted and refined questions of music and art are quite apt to be after considerations. Within six years San Francisco has practically rehabilitated itself on a better and safer plan than formerly. The business district presents an imposing

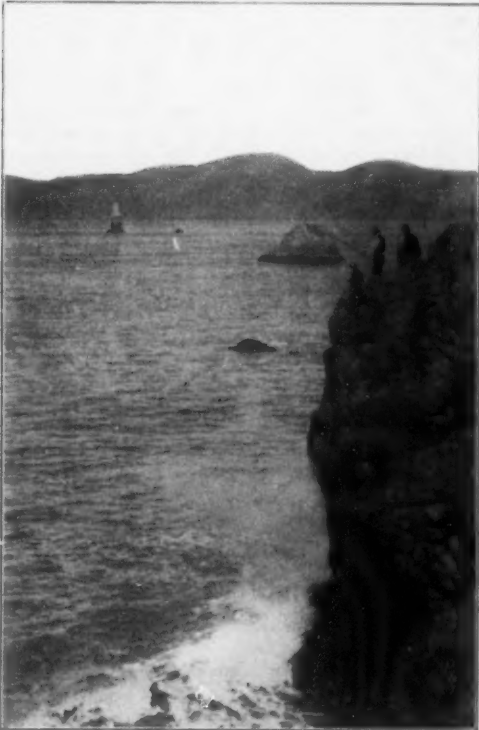


MISSION DOLORES.

Founded October 9, 1776, by the Franciscan Fathers. San Francisco's famous adobe church, in which perhaps was performed the first legitimate music heard in the city.

appearance with buildings running as high as seventeen stories, and embracing the best and most modern designs of the architects. The theaters, hotels, cafes, department and other retail stores are second to none in this country, while the music and piano establishments (last but not least) are on a par with the best to be found anywhere.

Sherman, Clay & Co.'s large building at the corner of Kearny and Sutter streets is a complete emporium of mu-



LAND'S END AND MILE ROCK.
Entrance to the beautiful Bay of San Francisco.

sical merchandise. The Wiley B. Allen Company, Kohler & Chase, Byron Mauzy, Curtaz, Heine and Eilers music houses all occupy attractive premises, the ample size in each instance bespeaking an active business for the San Francisco music and piano dealers.

ORCHESTRAL SITUATION.

The writer did not hear the San Francisco Symphony Orchestra, but was informed by many local musicians that

Henry Hadley succeeded in accomplishing some very creditable results last season with a body of players drawn, in the main, from theaters, cafes, etc.

Of course, as THE MUSICAL COURIER has repeatedly declared, it is impossible to give satisfactory symphony or



MUSEUM IN GOLDEN GATE PARK, SAN FRANCISCO.

classical concerts with other than a genuine permanent orchestra that is thoroughly and frequently—daily for several hours when necessary—rehearsed both in sections and complete ensemble. With permanent orchestras the individual remuneration is sufficient to guarantee the full time of the performers at all times during a season, and thus the conductor commands the rehearsal situation, as he should.

Upon no other basis can artistic results be attained. Mr. Hadley naturally understands these facts and appreciates the effort of this paper in behalf of the "permanent" symphony orchestra. A "scratch" orchestra, recruited from theaters, cafes, music halls, race tracks, picnic grounds, and the like, cannot interpret, much less properly perform, Bach, Haydn, Mozart, Beethoven, Brahms, Mendelssohn, Schumann, Schubert, Wagner, Richard Strauss, Debussy, Tchaikowsky, et al. If Mr. Hadley can succeed in dis-



AUDITORIUM BUILDING.

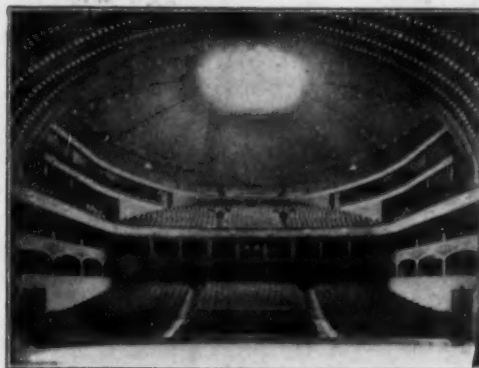
This structure faces on Central Park, Los Angeles, and is said to be the largest reinforced building of its kind in the world. It contains three modern auditoriums with a combined seating capacity of 7,000 and a great pipe organ. The building is fireproof throughout.

proving this claim, THE MUSICAL COURIER will be only too glad to acknowledge his success in that direction.

It must be understood that this is not meant as a reflection upon San Francisco's orchestra, in particular, but deals with the entire orchestral question in New York, San Francisco, Los Angeles, and everywhere on earth where real permanent orchestras do not exist.

Given an adequate orchestra, Mr. Hadley's efforts in San Francisco should be crowned with greater success.

The Tivoli Opera House might solve the San Francisco than is possible for him to realize under the existing plan. symphony problem. Manager W. H. Leahy's plans for the new Tivoli, which is to be dedicated next spring by An-



INTERIOR OF LOS ANGELES MAIN AUDITORIUM LOOKING TOWARD STAGE.

dreas Dippel's Chicago-Philadelphia Opera Company, including Tetrassini, are comprehensive and call for the carrying out of a high class operatic scheme throughout the year. The orchestra of this establishment might serve

as a nucleus for a symphony organization, inasmuch as the same body of players will be regularly rehearsed in the routine requirements of the opera business, as is done with the Metropolitan Opera House Orchestra, which is, after all, the only permanent orchestra in New York City.

CONDUCTORS AND ORCHESTRAS.

The writer was impressed by the grasp the Californians have upon the Eastern musical situation, the reason prob-



GOETHE-SCHILLER MONUMENT IN GOLDEN GATE PARK, SAN FRANCISCO.

ably lying in the fact that they view our doings from that safe distance whence a proper perspective is to be had. Thus they are not blinded by bigotry nor influenced by the provincialism resulting from too close contact with New York's musical politics and politicians.

Opera, naturally enough, is the popular topic and the stage doings of New York, Boston, Chicago, Philadelphia, London, Berlin, Paris and elsewhere are carefully followed in California.



GREAT ORGAN AND CHOIR IN THE MORMON TABERNACLE
AT SALT LAKE CITY.

This wonderful instrument was rebuilt several years ago by the W. W. Kimball Company, of Chicago.

Interest in Eastern operatic conductors centers mainly in Toscanini and Campanini. Symphonic baton chiefs who interest the Pacific Coasters are Leopold Stokowski, Emil Oberhoffer, Frederick Stock, Dr. Carl Muck and Arnold Volpe.

The Boston Symphony, Philadelphia, Cincinnati, Minneapolis and Theodore Thomas Orchestras, their programs

and activities are an open book to the musical fraternity along the Western coast.

The Philharmonic Orchestra seems to be generally regarded as the principal symphonic organization of New York City.

A MUSICAL PATRON.

Leander S. Sherman, president of Sherman, Clay & Co., is vitally interested in the musical welfare of San Francisco, the commodious music room in his beautiful home on Pacific Heights frequently being the scene of private functions participated in both by visiting and local artists. Mrs. Sherman, a charming hostess, is a pianist of rare ability, and Miss Elsie Sherman is an accomplished violinist, having studied for several years in Paris with leading masters. The hospitality dispensed in the Sherman abode has cheered and encouraged many struggling young musicians, while a generous number of noted persons have, while sojourning in the city, basked in the radiance of the spirit of good fellowship always pervading the Sherman mansion.

From the Sherman domicile there is obtained a marine view of unsurpassed grandeur embracing many miles of San Francisco Bay, the Golden Gate Straits, Point Bonita, the Hills of Marin County, Mount Tamalpais and the distant mountains of Contra Costa and Sonoma Counties.

Mr. and Mrs. Sherman are entitled to a generous share of gratitude from the hosts of musicians who have come under their hospitable roof, where solace, advice and entertainment are ever ready to respond to those who seek to be admitted there.

The illustration of the Sherman music room, presented in this article, will serve to give at least some idea of its ample size and elegance.

METZGER A FACTOR.

A very interesting and entertaining man is Alfred Metzger, editor of The Pacific Coast Musical Review. Although completely wiped out of business six years ago by the San Francisco fire, Mr. Metzger has rehabilitated his institution completely and holds a firm and important place in the esteem of all those who appreciate pluck and ability.

When Mr. Metzger has anything to say he either says it or writes it, with the result that sometimes, like other stalwart characters, he makes enemies, but the kind of enemies he makes are the kind to have. However, Mr. Metzger also has a large clientele of friends who read and support his publication—his enemies read it too—and so his life as a musical editor is not wholly without bliss after all.

Mr. Metzger's faith in the musical future of the Pacific Coast impresses one as being the result of studious calculating on the part of a person who has sounded the depths of his particular field of operations and knows whereof he speaks.

THE SAN FRANCISCO MUSICAL PROFESSION.

The musical present and future ought to be safe enough so long as San Francisco possesses a fraternity comprising teachers and supporters of music like Mr. and Mrs. Leander S. Sherman, Sigmund Beel, Paul Steindorff, Alfred Metzger, Jacob Stadtfeld, Manager W. H. Leahy, Hugo Mansfeldt, Mrs. Oscar Mansfield, Uda Waldrop, Lillie Birmingham, Roscoe Warren Lucy, Giulio Minetti, Bernard Jaulus, Wallace A. Sabin, Louis Crepau, Elizabeth Westgate (of Alameda), Alexander Stewart (of Oakland), John W. Metcalf (of Oakland), Dr. H. J. Stewart, William J. McCoy, Elizabeth Simpson (of Oakland), Helen Colburn Heath (at present in Europe), E. S. Bonelli, Mrs. Edward E. Young, Grace Davis Northrup, Percy A. R. Dow, Warren D. Allen, Karl Grienauer, Willard Batchelder, Sigismond Martinez, Mrs. M. Tromboni, Frances Thoroughman, Abbie Carrington-Lewys, Fernando Michelena, Henry Bretherick, Joseph Beringer, William E. Whigam, Marie Withrow, Dr. Louis Lissner, William Hofman, Nathan J. Landsberger, Samuel Savannah, Hother Wismer, Arthur Weiss, Caroline H. Little, Wilbur McColl, Mollie E. Pratt, Herman Perlet, Oscar Weil, D. P. Hughes (of Oakland), Mrs. Marriner-Campbell, Marion Cumming, Sir Henry Hyman and many others who are not intentionally omitted from this list.

The music teaching fraternity of San Francisco is composed of the most advanced exponents of the various departments of musical training, and the same may be said in behalf of the musicians of the city in general, including orchestral and band players.

Apropos of bands, there are two splendid organizations in and about San Francisco, the Golden Gate Park band, Charles H. Casassa, conductor, and Paul Steindorff's band. The writer listened to a finished performance by the former band of some forty musicians, one Sunday during July in the Golden Gate Park. This band plays in a magnificent sixty thousand dollar band stand that surpasses anything of the kind in this country, and perhaps in the world. Open air concerts are given there every Sunday throughout the year.

Mr. Steindorff's excellent band performs every Sunday afternoon at Piedmont Park, across the bay in Oakland, and the writer regrets that he had not the opportunity

to go over and hear Mr. Steindorff's instrumentalists, of whom he heard most flattering reports.

BEHYMER'S INFLUENCE.

Los Angeles owes to L. E. Behymer more than it realizes, because this impresario has provided Southern California and the Southwest with their best musical fare during a number of years, when time and hard work have



ELLEN BEACH YAW.
The noted California prima donna.

been given in unstinted measure by the devoted impresario, whose absolute faith in his schemes never for a moment forsakes him. He is a loyal Californian, and believes so thoroughly in the musical possibilities of his field of action that he infects everyone else with his spirit of contagious enthusiasm.

San Francisco and the northern sections require Mr. Behymer. San Francisco must have a broad concert



L. E. BEHYMER,
The Pacific Coast musical manager, at present visiting in Europe, whose influence and activity mean steady progress to musical life west of the Rocky Mountains.

management such as Mr. Behymer is capable of providing, and it is not at all surprising that the Behymer interests should find themselves expanding into that particular territory. Not content to remain perennially at home, selecting his attractions from a distance, L. E. Behymer makes annual visits to the Eastern musical centers and personally investigates conditions, attends concerts, listens to ar-

tists, closes contracts with managers, and thus knows exactly what he is doing. The public served by him reaps the benefit of such trips.

With L. E. Behymer handling the concert business and W. H. Leahy at the operatic helm, surely the melodic muse will receive due attention, as far as San Francisco is concerned. That is what the city needs.

LOS ANGELES IS AN ACTIVE CITY.

The marvelous growth of Los Angeles must be seen and experienced in order to be appreciated. Just the precise reason (outside of a fine climate and other attractions), for the steady increase in population does not seem apparent, so the writer was informed by a number of the city's supporters, but nevertheless, Los Angeles continues to grow, and the million mark already is predicted for 1920.

When the writer first visited Los Angeles in 1896, the place boasted of a population of something like 150,000. Today, the figures are placed at between 400,000 and 425,000, or bordering close upon half a million. In 1885, twenty-seven years ago, the town had something like 11,000 inhabitants. Here is something to ponder over.

Los Angeles is a fine example of what a modern city should be. The public welfare is carefully looked after, the hotels, theaters, and stores are unusually fine, the parks are beautiful, the thousands of homes are attractive, and the street railway system deserves its reputation as being first-class. The down-town shopping district is so densely peopled that the police traffic squad has plenty to do at the street crossings throughout the day, and particularly around the hours of 4 p. m. and up to 6.30 p. m.

LOS ANGELES ORCHESTRAL DOINGS.

Harley Hamilton, conductor of both the Los Angeles Symphony and Woman's Orchestras is a man of retiring and modest bearing, but his vigorous campaigns, season after season, carried on in behalf of orchestral uplift, have caused him to be justly regarded as a missionary spreading the gospel of good music in Los Angeles.

The Los Angeles Symphony Orchestra has a membership of about seventy and has seen about sixteen years' of service under Mr. Hamilton's baton. The executive end is, and has been for many years, in the hands of L. E. Behymer, who has made many sacrifices in order to maintain this organization, in which he entertains deep personal pride.

Mr. Hamilton is a student, and one of the leading violin pedagogues of Los Angeles. He is engrossed in his work and loves his orchestral activities ardently. To THE MUSICAL COURIER visitor he said that the coming symphony season in his city promises to be unusually interesting, the programs to be announced later.

Harley Hamilton is in close touch with the musical world, and it is said of him that nothing of importance escapes his notice, as he is ever conversant with the doings of orchestras and conductors everywhere. Los Angeles is fortunate to have a man like Mr. Hamilton at the head of its two leading orchestras.

LOS ANGELES MUSICIANS AND TEACHERS.

The Los Angeles musical and teaching fraternity includes Heinrich von Stein, Charles Farwell Edson, Mr. and Mrs. Clifford Lott, Fred G. Ellis, W. F. Skeele, Frederick and Marien Higby Gutterson, William H. Lott, Elsie Kirkpatrick, Richard Lucchesi, Gertrude B. Parsons, A. D. Hunter, Carl Bronson, A. J. Stamm, Estelle Heatt Dreyfus, Gertrude Ross, Mr. and Mrs. Frank H. Colby, Lillian Scanlon Gee, G. Cavaradossi, Edwin House, Ferdinand Stark, Julius Bierlick, Thomas Taylor Drill, Joseph Pierre Dupuy, Elsa Schroeder, G. Hayden Jones, Eva Frances Pike, Jennie Winston, Mary L. O'Donoghue, Maud Ayer-Meserve, Lily Tink Brannan, Elizabeth Carrick, Carlotta Comer, Pearl Lindsey Conklin, Helen Beatrice Cooper, E. Imelda Davis, Grace Carroll Elliott, Lala Fagge, Lorna Gregg, Louis Nixon Hill, Jessie L. Hodges, Harriet James, Beresford Joy, Luella M. McCune, Annie Louise Martin, Ethel Lucretia Olcott, Eva Adele Olney, Julian Pascal, Charles E. Pemberton, Mrs. Graham F. Putnam, Dufferin Rutherford, Mrs. Edmund S. Shank, Marie B. Tiffany, Jessie Weimer, and others.

Los Angeles and San Francisco are California's two principal music and art centers, as well as metropolitan districts.

Los Angeles has had fifteen uninterrupted symphony seasons, which is a better orchestral record than San Francisco has to its credit. The Southern California metropolis is an unusually progressive city, and the constant influx of people of means and culture is bound to have an important bearing upon the artistic side of life, and the future of that enterprising place, in this regard, appears to be as sunny as its skies.

CALIFORNIA MUSICAL BRIEFS.

Anna Miller Wood, the popular Boston contralto, is summing in Berkeley, one of San Francisco's attractive suburbs.

Jacob Stadtfeld, the well known piano pedagogue of San Francisco, is imbued with a degree of modesty that has always, unfortunately, stood between himself and the public

recital platform. Mr. Stadtfeld is an exponent of the Kullak principles as applied to piano playing and his rare knowledge of the whole field of piano literature has placed



PARK LODGE, GOLDEN GATE PARK.

him in a position where he is regarded as an authority. Mr. Stadtfeld's list of catalogues and publications covering the piano subject is perhaps the most comprehensive on the Pacific Coast.

Frederick Guttererson, cellist, and Marien Higby Guttererson, pianist, formerly of San Francisco, are prominent members of the Los Angeles profession. Mr. Guttererson was long identified with the orchestra of the Tivoli Opera House, San Francisco, as first cellist. He now holds the same position in the orchestra at the Orpheum in Los Angeles.

Ferdinand Stark and his orchestra form an important part of the musical life of Los Angeles. At present this organization is filling a summer beach engagement at Santa Monica. San Franciscans hold Mr. Stark and his orchestra in affectionate esteem and wish that the old Cafe Zinkand concerts might be restored to them.

Anna von Meyerinck has opened the Von Meyerinck School of Music in Los Angeles and anticipates a successful career in Southern California. Madame von Meyerinck has schools both at Shanghai, China, and in Alaska.

Alexander Heinemann, the noted Berlin lieder singer and teacher, is spending the summer in San Francisco, as he did last year, and is coaching a limited number of advanced pupils. The writer while en route to the summit of Mount Tamalpais, near San Francisco (Saturday, July 27 was the date), caught a flying glimpse of Mr. Heine-

Canada to Hear Mary Hallock.

Canadian music lovers will have their first opportunity next fall of hearing Mary Hallock, the delightful pianist.

During October, Madame Hallock will give recitals in the Eastern States, but on November 4 she will inaugurate her first Canadian tour at Halifax, N. S., where she will be the third attraction in the All-Star Artists Series, the other two attractions being Madame Nordica and David Bispham.

"Unusual interest is being taken in Madame Hallock's visit to Canada," says her manager, Frederic Shipman, "for the fame she has gained by her various writings on musical and verbal rhythm and her reputation for individuality have preceded her, and numerous receptions in her honor are being arranged by the music clubs in the various cities where she will play."

During the two weeks following the Halifax date Madame Hallock will give recitals in Sydney, Amherst, Sackville, St. John, Quebec, Sherbrooke and Montreal, returning to New York to fill an engagement with the New York Rubinstein Club on November 16, then immediately back to Canada again for recitals in Kingston, Ottawa, Belleville, Toronto, Hamilton, London, Brockville and St. Catharines, which will occupy her time until December 1.

During December, January and the first half of February, Madame Hallock will fill engagements in the Middle and Western States, en route to the Pacific Coast, where she is already booked for a four weeks' tour, beginning in Vancouver the middle of February.

Another Baernstein-Regneas Pupil's Success.

Mabel Broadbent Acheson, a young Denver soprano, has just had a most successful debut with Carl Edouarde's famous band at Asbury Park, N. J.

Miss Acheson, who is a tall, striking figure of the blonde type, has had appearances in Chicago and the West, and came to New York in the spring of this year to place

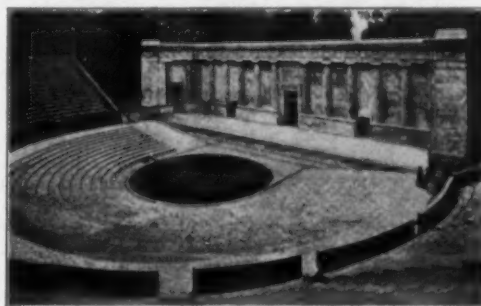
mann and his party when they changed cars for Muir Woods. That explains how THE MUSICAL COURIER knows that the lieder singer enjoyed a day of relaxation among the redwoods on that particular date. The secret is out.

Clifford Lott is the greatly admired soloist at the Second Church of Christ, Scientist, at Los Angeles.

Heinrich von Stein, of the Von Stein Academy of Music, Los Angeles, is spending the summer on Santa Catalina Island.

Daily organ recitals, afternoon and evening, are features at Glenwood Mission Inn, Riverside, Cal. Frank A. Miller, proprietor of this beautiful and unique hostelry, is an art patron and music constitutes a delightful means of entertaining the guests. The W. W. Kimball Company of Chicago built the organ, which possesses a tone of ravishing beauty. The music room is chapel-like in character and the whole atmosphere invites absolute quiet and reverential attention from the audience. Mr. Miller is a collector of old bells of every sort and shape from all over the world and the assortment is of unusual size and interest.

The writer attended the noon organ recital in the Mormon Tabernacle, Salt Lake City, Utah, on Saturday, August 10. W. P. Kimball, assistant organist, rendered the fol-



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lowing popular program: "Madama Butterfly" selections, Puccini; "Rosary," Nevin; "Andantino," Lemare; "Minuet," Boccherini; "When the Swallows Homeward Fly," old melody, arranged for organ by W. P. Kimball; "March Majestic," W. P. Kimball. This noble instrument, which

herself under the guidance of the renowned vocal instructor and coach, Joseph Baernstein-Regneas, who, following his usual course of procedure, instead of keeping Miss Acheson at work at the studio for twelve or twenty-four months, and publicly inactive and obscure, after a short period devoted to pure vocal technic, placed her in this engagement, which, with her present equipment, she is so entirely capable of filling. That his judgment was correct the large audience showed by demanding a triple encore after her rendition of the Arditia aria, made famous by Patti and Tetrazzini.

was rebuilt several years ago by the W. W. Kimball Company, merits its great reputation, the tone and volume being magnificent in the extreme, and the Vox Humana is re-



A STREET SCENE IN SAN FRANCISCO'S CHINATOWN. WHERE THE TOM-TOM THRIVES.

markable for its delicate effects. Mr. Kimball is a competent performer who shows off to advantage the manifold combinations of the huge organ. Prof. J. J. McClellan, the principal organist, was attending the convention of the National Association of Organists at Ocean Grove, N. J., during the writer's visit in Salt Lake City.

Clifford Lott, the popular Los Angeles baritone, is the proud father of a bouncing son and heir, who made his appearance upon this planet August 8. Congratulations to Mr. and Mrs. Lott. It is sincerely to be hoped that Master Lott will inherit the fine musical gifts of his noted parents.

Theodore Vogt, the San Francisco composer, expects to put in an active winter at his work.

The writer unfortunately was unable to accept Ellen Beach Yaw's kind invitation to visit her at her beautiful ranch near Los Angeles. The charming California prima donna is held in loving esteem by hosts of friends and admirers.

Blanche Duffield, pupil of Lena Doria Devine, the noted New York vocal instructor, is winning laurels on the present Pacific Coast tour of the Gilbert and Sullivan Opera Company from the New York Casino. Miss Duffield is prima donna soprano of the big cast that includes De Wolf Hopper, Eugene Cowles and Arthur Cunningham, and her lovely, sympathetic voice and charming manner are a source of great pleasure to her California audiences.

Miss Acheson has been engaged for fourteen concerts, after which she will be placed with one of the New York light opera companies, and she can continue her studies with Baernstein-Regneas and equip herself for the more serious work which it is her ambition ultimately to participate in.

The numbers Miss Acheson will render during the engagement are the Polonaise from "Mignon," the "Romeo and Juliet" waltz song, "The Jewel Song" from "Faust," page's aria from "The Hugenots," the Arditia waltz, and "Ah! Fors é lui" from Verdi's "Traviata."

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[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1 Square de la Tour-Maubourg.
Paris, August 13, 1912.

Oscar Seagle has gone to Deauville to spend a few days with Jean de Reszke and to take a short rest from his teaching, which, even in summer, keeps him constantly



HENRI LITOFF.

Famed French composer, born in London, 1819. Died in Paris, 1891. busy. He returns again to Paris this week and expects to remain here uninterruptedly for the rest of the summer. For this is a busy season for Seagle. If some of his regular winter pupils are giving themselves a holiday, there are a lot of others who are always waiting to take their places, and the house on Rue Mozart is the scene of constant animation, the scene of unremitting efforts toward the highest ideals of vocal art.

No one who has ever heard Seagle sing can wonder at his success, both as a singer and a teacher. He possesses

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in the highest degree those two things which go to make up the really great artist: a splendid natural voice, and a profound knowledge of the use of it. In addition to this—and this cannot certainly be said of all singers—he is a thorough musician. He knows how to make his own interpretations, to read between the lines of the music, if I may so express myself, to get at the composer's hidden meaning, that thought and sentiment by which the music may be made a living thing, a thing possessed of the power of soul. It happens over and over again that a singer asks himself: "Why do I not succeed? I have voice and technic. I have studied hard. My intonation and emission are good. And yet I do not succeed. What is wrong?" Seagle has all these things, things no doubt necessary to success, and he has in addition to them that other thing without which success cannot be won: that thing without a name which is more easily felt than defined. Even Seagle would probably, I think, hardly try to find a name for this quality which insures success by its presence or failure by its absence, but, whatever it is, Seagle possesses it to a most unusual degree and, what is of still more importance to his pupils, he possesses also the power of imparting it.

Music teachers in general may be divided into two great classes: those who are themselves successful public performers, but are unable to impart their knowledge to others, and those who lack those qualities which would win them success before the public but have the teaching instinct to such a degree that they can teach at least as much as they know and sometimes even more than they know. Of these two classes the latter is certainly the more useful to art. There are, in fact, many very splendid teachers who have never made a real public success. They have a knowledge of all of the ways and means of their art but something is lacking which renders them inaccessible to the general public. But there is a third class, a very small class, which holds those who combine the best qualities of both of the other classes. There are few enough of these, artists who are great public performers, who understand not only the practice but the theory of their art, and who have the talent—for it is a talent and must be inborn—of imparting this knowledge. Seagle is one of this small class. He possesses that enthusiasm for his pupils which so many great artists lack. He is not one of these exalted beings who think that they are everything and their pupils nothing; one of these artists who love to stand constantly in the limelight, and whose self interest is so great that there is no room left for anything else. Seagle has nothing of this sort about him. He has the firm belief that in every pupil there is some genuine ability if only it can be brought out, and he has a well founded belief, the result of long experience, in his own power to bring this latent talent to the surface. He knows, as every close and careful observer knows, that the desire to do a thing is always engendered by a subconscious feeling of the power to do this thing; that a person who feels an irresistible desire to become a great singer will have, at the very least, a strong inborn talent if only it can be brought out. And with this belief, with his own tremendous optimism, with his years of experience, first studying with the greatest of teachers, then winning success for

himself in public, and lastly teaching in his turn, guiding many voices of many qualities, and guiding them all to sure success, and with a fund of energy and enthusiasm which seems inexhaustible, he takes the matter in hand and results soon begin to show.

In the world of music students in this great, busy city there is as much foolishness talked as there is among the students of painting—and that is saying a good deal! Each one of these students has his or her idea as to the particular quality which is necessary to perfection. Among the students of singing you will hear one swear by correct enunciation, and who ever succeeds because of correct enunciation? another carries the banner of poise or of correct breathing or of "support" or of goodness knows what element of which they have really no understanding whatever beyond the mere name. Unfortunately it must be acknowledged that the teachers are largely to blame for this sort of thing. Many teachers have themselves a hobby of this sort. Why? Why, simply because, as any student of human nature will easily understand, they fancy the



BERGEY, d'AUBIGNE AND THE BOYS.

absence of this quality to be the cause of their own personal failure. This is an old story in family life: whatever advantages parents have not enjoyed they will if possible force upon their children to an exaggerated extent. But it is evident that a fad of this kind indicates a half knowledge, a knowledge that is all one sided, and must be injurious to the pupil.

And it is just here that big men like Seagle come into their own. To them such fads seem utter foolishness, not

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to use a harsher word. Seagle knows, as every really great singer must know, that there are as many necessary elements in singing as there are in life. To understand fully what this means you must hear him sing, you must have once an opportunity to feel how perfectly he has mastered every style of interpretation which enters into classical music, you must get the impression that he conveys in his interpretations of a perfect, large souled comprehension, a perfect sympathy, not with one style but with all styles. Hearing him in this way you feel instinctively that in his vocal make up nothing has been left out. There is, here, no one sidedness, no adherence to some foolish fad, no slavish clinging to a certain method, no narrowness, but rather a large, deep sympathy, a great talent worked out on broad lines but with an infinite attention to details. And these qualities are as evident in Seagle's teaching as they are in his singing. As for the singing, the press notices that Seagle has received all over Europe and America say all that can be said about it. The only trouble about these press notices is that they all say, in various different ways, essentially the same thing. You might say that they had tried to see in how many different ways they could express the general ideas of greatness and perfection.

Among Seagle's pupils who are showing very especial progress are Frances Dawson, who possesses a splendid soprano, and Katherine Bogle, of Washington, who has a mezzo-soprano of great beauty. This month three well known teachers are coming over from America and bringing their pupils with them to be with Seagle. All this keeps him very busy, but he still finds time for his private work. Chevillard, conductor of the great Lamoureux Concerts, has asked him to appear in one of these concerts this winter, and there are short trips planning for England, Spain and Germany, and, I believe, also Russia. But, whatever these tours may be, Seagle insists that he will not permit them to interfere with his teaching.

A critic the other day took the trouble to figure out the length of the intermissions between the acts, those interminable intermissions which destroy all pleasure in the

French theater!—with the following startling result: Entire duration of play from rise of first curtain to fall of last curtain, two hours and forty-nine minutes; length of total actual performance after deducting the intermissions, ninety-three minutes, i. e., one hour and thirty-three minutes; total length of intermission, seventy-six minutes, i. e., one hour and sixteen minutes. In other words, nearly half of the time you spend in the theater is taken up with intermissions!

The other day a French acquaintance told me he was going to hear "Madame Bitter-flee."

"What?" I said. "Madame Bitter-flee? What in the world is that?"

"Madame Bitter-flee! Puccini's opera? You a critic and don't know Madame Bitter-flee?"

The Paris Opéra is to produce this year a work entitled "Scemo," by Alfred Bachelet, whose only title to recognition seems to be that he once got the famous "Prix de Rome." It seems that the Opéra has by its rules and regulations to perform every two years a work by a winner of this prize. I may be mistaken about this, but in any case there are not plenty of real composers here in France whose works should have the preference over that of a man practically unknown? This Opera management is the limit!

Speaking of the Conservatory it has been signaled as a most unusual event that a foreigner should win a first prize at that very national and exclusive institution, which does not, like the German conservatories, welcome all foreigners with open arms. This was a first prize in singing and was taken by Mr. Hopkins, an Englishman.

The Municipal Grand Opera (The Gaiety), will give next season "Panurge," by Massenet; "Carmosine," by Fevrier; "L'Aigle," by Nougues; "La Danseuse de Tanagra," by Hirschmann, and "Vercingetorix," by Fourdrain. These are all either entirely new works or works new to

Paris. It will be interesting to learn how many we actually see of them. I say this because the Opera Comique published last year the following list, of which only the first was given:

"La Lepreuxse," Lazzari.

"Celeste," Trepard.

"La Sorciere" (Sardou), Camille Erlanger.

"The Fall of the House of Usher" (Edgar Poe), Debussy.

"The Devil in the Belfry" (Edgar Poe), Debussy.

"Les Quatre Journées" (Zola), Bruneau.

"Le Roi Dagobert," Messager.

"La Tisseuse d'Orties," Doret.

"Le Carillonneur," Leroux.

"Les Puits," Marsick.

"Il Etait un Berger," Lattes.

"Resurrection" (Tolstoi), Franck-Alfano.

"Paolo et Francesca" (F. Marion Crawford), Marcel Schwob.

The "Salon des Musiciens Français" has been recognized by the Government, which has granted permission for the concerts of this society to be held in the auditorium of the Conservatoire.

The French Government has rewarded George E. Shea for his long years of endeavor to further the interests of French music by making him "Officier d'Académie." Mr. Shea richly deserves this honor. Our congratulations.

With snow in the Alps, and regular winter weather all over the Dauphiné, Sébald, unless he is careful, will have his fingers so frozen up that he will find himself unable to play Paganini's twenty-four caprices in one séance as he did a few years ago here in Paris. Musicians here are still talking about that feat, and Sébald is generally called the new Paganini. We get glowing accounts of his walking tour in the mountains. He is a great mountaineer, member of the Alpine Club, etc. He returns to Paris next month to spend the winter here. But mountaineering in this weather! Brrr!

Thomas N. MacBurney, Vocal Instructor.

Rarely has success come so spontaneously to a voice teacher during the first years of his public work as it has to Thomas Noble MacBurney, whose studios in the Fine Arts Building, Chicago, Ill., are scenes of activity and accomplishment. So unusual has been the rapid rise of this young baritone that the writer was led to inquire as to the real cause, and three things seem to give him a right to his pre-eminence, viz., excellent preparation, both in scholastic life and in music; the gift of imparting, due



THOMAS N. MACBURNERY.

to his long training in psychologic subjects, and an aggressive enthusiasm which makes for progressive work with his individual pupils.

During the past year Mr. MacBurney has been doing a kind of work which has filled a long felt want in private vocal studios. He has given in his teaching not only the actual work of voice production, but has arranged sight reading and ear training classes, classes in harmony and French, according to the needs of the individual cases. But of great artistic value to the pupils as well as to the ensemble of the studios is the remarkable series of programs of individual composers in specialized programs given by advanced and professional pupils, with the assistance of the young composer, William Lester. The present series of single composers presented in lecture

recital form will continue till October 1, at which time a new series of ensemble evenings will be inaugurated for greater breadth of experience. All the famous composers who have given duets, trios, quartets, quintets and sextets to the world will receive place on these programs.

Of rare interest to an enthusiastic class during the summer months is a series of lectures which Mr. MacBurney is delivering on the various phases of tone production and its presentation. The lectures were originally planned for teachers, but they will be of value to students as well. They are to appear in book form in October.

Mr. MacBurney was married on June 5 last to Elsa Fern Smith, a concert singer of Corning, Ia. Mrs. MacBurney is continuing her vocal studies and will accompany her husband to Europe next summer, where they both expect to study.

Algernon Revives.

10 Holmdale Road, West Hamstead, London, N. W., August 4, 1912.

To The Musical Courier:

In your issue of July 24 there is a portrait of "Manuel Garcia, Jr." under which it states that he "died in 1907 at the age of 102." Here are two mistakes, for Manuel Garcia's death occurred, not in 1907, but in 1906 (July 1), and as he was born in 1805 (March 17), his age at the time of his demise was 101, not 102.

Yours very faithfully,

ALGERNON ASHTON.

Werrenrath at Worcester Festival.

A matter of much interest at Worcester, Mass., this year will be Reinald Werrenrath's third appearance in connection with the festivals. October 3, he will sing the baritone part in Horatio Parker's "Hora Novissima." In 1907 Mr. Werrenrath rendered the part of Hans Sachs in excerpts from "Die Meistersinger," and in 1908 he sang the title role in Elgar's "Caractacus."

Marie Stapleton-Murray's Success.

A Pittsburgh soprano of beautiful voice and fine musical attainments, Marie Stapleton-Murray has the proud record of having made good at every appearance, whether in oratorio, concert or recital. The past two seasons, Mrs. Murray has been a welcome favorite at the Chautauqua (N. Y.) assemblies where her singing has won the brilliant recognition noted below in the press economies of six recent successes, which are herewith appended:

"HYMN OF PRAISE," MENDELSSOHN.

Marie Stapleton-Murray was heard to excellent advantage in the solos, "Praise Thou the Lord" and "The Night Is Departing," and in the duets, "I Waited for the Lord" and "My Song Shall Always Be Thy Mercy." Mrs. Stapleton-Murray's voice is one of power and sweetness and her numbers last night gave her good opportunities to display its qualities.—Chautauqua Daily, August 3, 1912.

Marie Stapleton-Murray renewed the pleasant impression which

her fine soprano created last summer. Stevens' "The Nightingale" furnished Mrs. Stapleton-Murray with ample opportunity for the display of her free upper range.—Chautauqua Daily.

"NONSENSE SONGS," LEHMANN.

Mrs. Stapleton-Murray sang her solo, "The Queen of Hearts," extremely well.—Chautauqua Daily.

OPERA NIGHT, AUGUST 12.

Marie Stapleton-Murray's bell-like clarity of tone was exceptionally suited to that beautiful passage from "Madame Butterfly," "One



MARIE STAPLETON-MURRAY.

Fine Day." Its rendition by Mrs. Stapleton-Murray was an artistic achievement and an unequivocal delight.—Chautauqua Daily.

Mrs. Stapleton-Murray's solos were Minetti's "The Rose and the Lily" and Turvey's "Magical Juno." Of course, they were both most artistically sung, for an artistic performance may always be expected from Mrs. Stapleton-Murray. Her clear, pure, high notes were especially exhibited in the last song.—Chautauqua Daily, August 11, 1912.

"SLEEPING BEAUTY," COWEN.

A large part of the work fell to Marie Stapleton-Murray, the soprano, who had some beautiful singing in her role and who did it delightfully. The part lies high and her voice is at its best in passages calling for crystalline brilliancy and execution. She surpassed herself in her interpretation.—Chautauqua Daily.

MADAME VALERI ENDORSED BY BONCI.

Alessandro Bonci, the great tenor, indorses Delia M. Valeri, the noted Italian vocal teacher of New York, as follows:

"In examining a student's voice, and finding it at fault, I always suggest to him to consult Madame Valeri. There is no voice defect that can escape her notice, and that cannot be corrected by her ability, tremolo included, when had training has not gone so far as to cause looseness in the vocal chords." Signed:

Alessandro Bonci

Little is left to be added when a supreme master of bel canto like Bonci thus places his seal of approval upon the method of a teacher. All has practically been said.

The work of Madame Valeri has long been known

and recognized wherever good singing is demanded. Managers and the public are acquainted with the brilliant results attained by Valeri pupils, hence the countrywide following and the grateful letters from those who have made good through the intelligent and painstaking vocal guidance of this remarkable teacher, whose absolute oneness of aim makes her work the single grand purpose of her life.

Success under these conditions is an assured fact, hence the long train of brilliant results which Madame Valeri has to her credit.

During the present summer, which is a season of unusual activity with Madame Valeri, she spends three days a week teaching at her New York studio in the Rockingham, corner of Broadway and Fifty-sixth street and on other days she enjoys life, and gives a few lessons at her attractive bungalow at Saltaire, Fire Island, off the south coast of Long Island, with Great South Bay to the westward and the Atlantic Ocean to the eastward.

COLUMBUS MUSICAL NEWS.

COLUMBUS, Ohio, August 23, 1912.

Unusual preparations are being made for the Columbus Centennial, which opens Monday, August 26. Among the various concerts the Wednesday Saengerfest will be the most significant and will be given by the Central Ohio Saenger Bezirk. Eight hundred voices will participate and many soloists, four of whom are famous ones, in the musical world. The conductors will be Theodore Schneider and Karl H. Hoenig. The festival orchestra will be directed by Franz Ziegler. The soloists will be Margaret Milne, Columbus, soprano; Mary Jordan, New York, contralto; Evan Williams, Akron, tenor; Alfred R. Barrington, Columbus, baritone; Emma Eberling, accompanist. The program: "Singt mir ein Lied" (Glassen), "Cruess dich Gott" (Augelsberg), Mass Chorus, Karl H. Hoenig conductor; soprano soli, "Elsa's Dream" from "Lohengrin" (Wagner), "Only You" (Pier Tirindelli), "To You" (Speaks), Margaret Milne; "Der Lindenbaum" (Schubert), "Die Lorelei" (Silcher), Mass Chorus, Theodore Schneider conductor; tenor solo, "Narrative" from "Lohengrin" (Wagner), Evan Williams; "Salut d'amour" and "Pas des Amphores" from "Scenes des Ballets" (Chaminade), Festival Orchestra, Franz Ziegler conductor; contralto solo, "Penelope's Trauer" (Bruch), Mary Jordan; "Jaeger's Falsch Lieb" (Dregort), "Die Auserwachte" (Ehrgott), Mass Chorus, Theodore Schneider conductor; baritone soli, "Toreador hola" (Trotiere), "The Minstrel Boy" (Shelley), Alfred Rogerson Barrington; "Hehre Heilig Musik" (Schultz), Mass Chorus with orchestra, soloists, Evan Williams tenor; Alfred R. Barrington (baritone); contralto soli, "My Star" (Boach), "Invocation to Eros" (Kurstainer), "Zeugnug" (Strauss), "Ich Dachte Dein" (Helmund), Mary Jordan; Grand March from "Tannhäuser" (Wagner), Festival Orchestra; "Am

Bruennelle" (Lindler), "Heimatliebe" (Wengert), Mass Chorus, Theodore Schneider conductor; "America," Mass Chorus, orchestra and entire audience.

"Mothers' and Children's Day" during the Centennial will have at least one fine concert, Saturday afternoon, August 31, in Memorial Hall. The attractive program will be furnished by the Euterpean Ladies' Chorus, Mary E. Cassell director; Jessie Crane, organist, and Mrs. Thomas E. Humphreys, soprano soloist.

Mrs. Lucille Pollard Carroll, teacher of piano, spent her vacation at Charlevoix, Mich.

The United States Barracks Band has enlivened the summer by excellent evening concerts. The Garrison Park is filled with carriages and the seats filled with music lovers, who gather every evening for this hour of splendid music. J. Karesack is conductor.

The disappearance of Ethel Keating Boggess three weeks ago from her home in Kansas City has caused much excitement here, where her family lives, and every one extends his and her sincere sympathy to the distracted husband, parents, brothers, sister and friends. Mrs. Boggess, as Ethel Keating, was among the leading pianists of Columbus, was an accompanist of remarkable ability, and her removal to Chicago at the time of her marriage, less than two years ago, left a vacancy in the ranks of Columbus musicians difficult to fill. Three weeks ago today she disappeared from her temporary home in Kansas City, where her husband, Dr. John S. Boggess, of the United States Marine Hospital Service, had been sent for special service. The search for her body, dead or alive, has been carried on unceasingly, but up to now the only success

has been to recover her hat, pocketbook and a gown from a small rowboat which had drifted in from the Mississippi River, near Herculaneum, Mo. Hope of recovering her body has almost ceased to reside in the hearts of even her nearest friends.

Dr. Charles Bradfield Morrey, his wife, Grace Hamilton Morrey, the distinguished pianist, children and maid, have returned from the North Carolina mountains, where they have spent two months delightfully.

Edith Schlarp, a young teacher of piano, has just announced her marriage to Dr. Earl L. Harney, which took place in Covington, Ky., September 12, 1911. They reside at 554 Parsons avenue.

The Columbus musicians who knew the composer Jules Massenet are grieved to learn of his death, and all who know of him must rejoice at the success of his long, useful life and the product of his brain which will forever enrich the field of composition.

What is most probably the most expensive steel and bronze bookcase in Central Ohio has been installed in the Public Library for the Edmund S. Mattoon memorial alcove, just made available for the public. The alcove was founded by P. Huntington, who personally collected most of the music it contains. The case on one side contains a solid bronze tablet and this carries a history of the man whom it is designed to honor. The subject matter was prepared by Mr. Huntington, excerpts of which follow: "Edmund Schon Mattoon was the youngest child of Chester Mattoon, who was for many years a highly respected citizen of Columbus. Edmund was born in Columbus, Ohio, November 11, 1841. He received his education in the old State Street School, which stood on the site of the present Sullivant School. At an early age he began to study piano and soon developed great proficiency as a student. His teachers, other than those at home, were William Mason and Wollenhaupt in New York. Mr. Mattoon presided at many of the church organs of Columbus during his life and at one time accepted a position as organist in one of the large churches of Detroit, remaining in Detroit. As a composer Edmund Mattoon has legitimate claims to recognition, his many works for piano, strings and organ, as well as songs, having considerable vogue among musicians. His last work was an Easter anthem, based upon the Ninety-seventh Psalm. He died in Columbus, January 11, 1908. Not only does this case contain copies of all the published works of Mr. Mattoon, but practically all the standard sacred compositions in print and some rare manuscript copies whose very existence is known to only a few. One of these is the work of Dr. Joseph Parry, of London, and head of the music department of Oxford. It bears the legend: 'Composed June 17, 1883, at the request of his old teacher, John Able Jones.' It is signed by Parry. It is an arrangement of the Eighty-sixth Psalm and was written in Columbus on the date mentioned. Parry was here then on some musical engagement. Among the published works in the alcove are operas, cantatas, oratorios, glees, etc., in most instances from four to six copies, permitting the proper rendition of the music, whether by solo, quartet or other combination of voices and instruments. This music alcove contains a piano for the benefit of those who desire to try the music. The case is built with a marble base, is solid steel with bronze trimmings, vault lock, full swing doors, movable metal shelves, and is absolutely fireproof throughout. It stands 8 feet high and is about 6 feet across. It cost between \$350 and \$400.

ELLA MAY SMITH.

Make Fiddles by Machinery.

Violin boxes, until a few years ago, were made here entirely by hand and their manufacture, with but few exceptions, was a house industry. Since 1907 it has been possible to manufacture the body by machinery, says a Consular report. A stock company of several of the large exporters having been formed, it bought the patents and erected a large factory. The original purpose of this concern was to furnish the dealers with a violin body here called "sachtel," or box, that would be as cheap as those made in Bohemia and with the advantage of being made of seasoned wood and each body being exactly the same. Now, however, through improvement in machinery, they are also able to manufacture the violin finished for the market.—American Musician.

Charles Bassett, the tenor, was in Paris on his way to Munich recently. He has received an offer to sing with the Moody-Manners Opera in England, which he has declined as he will return to New York in the autumn.

A Roman critic wrote after a recent concert: "If I had the choice between Debussy's 'Iberia' and Ravel's 'Spanish Rhapsody,' I would choose Chabrier's 'España.'"—New York Evening Post.



MR. AND MRS. KENNERLEY RUMFORD (CLARA BUTT) AT THE RECEPTION GIVEN IN THEIR HONOR BY SIR JOSEPH WARD (PRIME MINISTER) AND LADY WARD, AT WELLINGTON, NEW ZEALAND.
Madame Butt seated at left side, Mr. Rumford standing, first man, left side.



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ARTURO BOVI,
Conductor.

BOSTON MUSICAL NOTES.

'Phone, 5554 B. B.,
84 Gainsboro Street,
Boston, Mass., August 24, 1912.

The opening of the Copley-Plaza, Boston's newest and most pretentious hotel, August 19, was indeed a gala event, the special musical program arranged by Nahan Franko, of New York, who came over to lead the orchestra on this occasion, being a most interesting feature.

A card of greeting from Hyannis on the Cape tells of the pleasant vacation days of Banks Davison, of the White-Smith Music Company, who with Mrs. Davison is spending some time at this delightful spot.

A young Boston girl who is creating much enthusiasm among musicians on the other side is Marjorie Patton, cellist, a former pupil of Laura Webster, of this city, who is now studying with Anton Hekking in Berlin. Miss Patton recently appeared at a concert in Coburg with Louis Persinger, the violinist, before an audience composed almost exclusively of members of the royalty.

The post of musical director of the new St. James Theater, which opens August 30, has been given to D. G. Cericola, who during the summer months has been conducting the municipal band concerts on Boston Common. For the premiere of the new Huntington avenue theater Mr. Cericola has written a new march. The musician is well known in Boston, where he received his musical education at the New England Conservatory of Music, studying composition under Professor Chadwick. During the winter months he conducted the orchestra at the lectures given throughout the city by Prof. Louis C. Elson on musical subjects, under civic supervision. BLANCHE FREEDMAN.

Annie Friedberg at Mount Pocono, Pa.

Morning musicales are not unusual during the winter in New York, but they are quite a novel feature at a summer

hotel. The first of these innovations therefore, arranged for the morning of August 19, at the Ontwood Hotel, Mount Pocono, by Annie Friedberg, concert manager from New York, and Emily Pratt, organist, from Philadelphia, drew a large audience, which pronounced this one of the most enjoyable events given at the popular resort this summer.

A number of New York and Philadelphia artists participated in the program, which included songs and duets by



1. Annie Friedberg, New York City; 2. May Porter, Philadelphia; 3. Edna F. Smith, Philadelphia; 4. Nell Porter, Philadelphia; 5. Emily Pratt, Philadelphia; 6. Mrs. Alfred Hirsch, New York City; 7. Mrs. V. Armstrong, New York City; 8. Mrs. E. B. Turney, Rome, N. Y.; 9. Vivian Edwards, New York City; 10. Alfred Hirsch, New York City.

Vivian Edwards, Edna Florence Smith, Elizabeth Turney, sopranos, and Mrs. V. Armstrong, contralto. May Porter, choral conductor from Philadelphia, supplied the piano solos, and Emily Pratt played the accompaniments.

At the conclusion of the program refreshments were served and the social hour was much enjoyed by Mr. and Mrs. Alfred Hirsch, Mr. and Mrs. Edwin Booth, Mrs. G. F. Rutter, Mrs. Pratt, Miss H. Booth, Miss M. Elliott, Mrs. Halsey and daughter, Mr. and Mrs. Dessalet, Miss E. Porter, Mrs. Armstrong and daughter, Miss Livingston, Miss Smith, Mrs. Tierney and a number of others who were among the guests invited.

Bispham in Race Across Continent.

David Bispham is always busy, his popularity being great, and there are frequently more demands for him than can be filled. His concert activities this season narrowly escaped a serious clash with one another.

Bispham's Canadian tour, under the direction of Frederic Shipman, is scheduled to open in Halifax, N. S., on Friday, August 30. When this date was settled on, although Mr. Bispham was then engaged for the leading role in "The Atonement of Pan" at its first production by the Bohemian Club, of San Francisco, in Bohemia Grove, California, the great success of the Hadley-Redding music-drama was not then "un fait accompli," and it was not anticipated that the University of California would pay its composers and its interpreters the compliment of requesting its production at the Greek Amphitheater at Berkeley, in order that the students and their friends might have the opportunity of hearing the new work. This production was scheduled to take place last

Saturday night, August 24, so that Mr. Bispham was not able to leave San Francisco until the following morning. By going direct to Boston, the singer will catch a boat to Yarmouth, Nova Scotia, which connects with a train that will bring him to Halifax on the afternoon of the concert.

Many artists, particularly those whose fame in a large measure rests on their reputed "temperaments," would declare such a feat impossible and that they "simply couldn't sing after such a journey," but the great baritone merely smiled and said, "Fine, I shall enjoy every minute of the trip."

The Halifax engagement will be the first in a tour of 150 concerts which Frederic Shipman is arranging for Mr. Bispham and of which over ninety are already definitely booked.

Florence Mulford at Thousand Islands.

Mr. and Mrs. Chester R. Hoag, of Newark, N. J., entertained a large number of their friends on Friday evening August 16, at their summer home, Maple Grove Farm, Thousand Islands, N. Y. The affair was a most successful musicale given by the popular contralto, Florence Mulford. Mrs. Robert E. Walsh was at the piano.

Mrs. Hoag was assisted in receiving by Mrs. H. F. Osborn, Caroline Davis, of Easton, Pa., and Mrs. Walsh. Madame Mulford was most gracious and gave the following program in her own inimitable style:

Page aria, from Romeo and Juliet.....	Gounod
Traum durch die Dämmerung.....	Strauss
Wohin.....	Lassen
Selection from Thais.....	Massenet
Aria, Nihil Signor, from Les Huguenots.....	Meyerbeer
Parla.....	Arditi
Idyl.....	MacDowell
Thy Beaming Eyes.....	MacDowell
The Blue Bell.....	MacDowell
Lenz.....	Hildach
In the Time of Roses.....	Reichardt
Bolero.....	Arditi

Saenger Artist to Sing Leading Role.

May Allison, an artist pupil of Oscar Saenger, has been engaged to sing the leading soprano role in "The Quaker Girl," which will open in New York early in September. This role is well suited to Miss Allison's talents. She is young, has a lovely soprano voice, dances well and is one of the most beautiful women on the stage. Saenger predicts a brilliant career for her.



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by Cervantes the Little

THE KNIGHT DISCOVERS THE COMPOSER OF BEETHOVEN'S WORKS.

"Now then, you blinkitty — —!! Can't you look where you're going?" exclaimed the red faced fat man, shaking his fist at the Don's nose.

"Sir," replied the knight, "these are high words and low thoughts. Your words pass by me as the idle wind which I respect not," as Shakespeare says."

"Don't talk to me about Shakespeare, that impostor, that ignorant actor, that unlettered theater manager, who could not sign his own name," shouted the fat man, getting redder in the face and more excited.

"Well, if Bacon wrote the works of Shakespeare—"

"Which he did," interrupted the man.

"Well, then," continued the knight, "if, as I was saying—"

"There isn't any 'if' about it," snapped out the corpulent one.

"Sir," replied the Don in his blandest manner, "for the sake of argument let us assume that if Shakespeare wrote the works of Bacon—"

"What!" gasped the ruddy man.

"No, no, I didn't mean to say that," said Don Keynote.

"What I intended to ask was, that if Shacon wrote the works of Shakespeare, eh—well, then, who wrote the works of Bacon?"

"What was that?" queried the man.

"I asked who wrote the works of Bacon?" said the Don.

"Well, now, I must confess that it never occurred to me to inquire into that matter. I know that Bacon wrote Shakespeare, anyhow. It does not matter much who wrote Bacon's dry and stupid works. Whoever it was made a bad job of it; for they are not half finished," said the fat man confidentially; "and between you and me and the gatepost I don't mind saying that I have not read anything of Bacon to speak of, because I found his stuff such drivel I couldn't stand it."

"Then you don't think much of Bacon, I perceive," replied the knight.

"Yes I do. He was the greatest genius England ever had. He had to be, to write the works of Shakespeare. He didn't write his own works, however; of that I'm convinced," said the fat man, emphatically.

"Sir," said Don Keynote, "Bacon probably felt that his poetic style was unsuitable for his own works, and, consequently he let some one else write them, while he wrote the works of Shakespeare. Is that it, in a nutshell?"

"Right you are," exclaimed the big man, mopping his brow; "you understand my point of view. Now there are others who maintain that Bacon wrote his own unfinished, tiresome works. My friend Algernon Ashton, for instance—"

"Ashton! Do you know Ashton, the composer, author and human encyclopedia of dates?"

"Of course I do," replied he of adipose tissue. "There he is now, getting on top of a Piccadilly motor 'bus."

"Good-by," exclaimed the Don, sprinting after the 'bus.

When Ashton and Don Keynote had exchanged the usual greetings and had settled down to that psychic calm which succeeds emotional upheaval, the knight turned to Ashton and said: "I know that you are a believer in the theory that Spearon wrote the plays of Bashake."

"Eh? What's that? Shakespeare wrote the plays of Bacon—no, no—I mean Bacon wrote the plays we call Shakespeare's," said Algernon Ashton.

"Exactly. Shakespeare was an ignoramus who couldn't sign his own name—and all that," said the Don.

"Certainly, quite right! If he couldn't sign his own name how could he write his own plays?" asked A. A.

"You believe in Ignatius Donnelly's great cryptogram proving that Shakebac wrote the works of Onspere?"

"Not exactly that," replied Ashton. "You've got the names twisted. I believe in the cryptogram—if that's what you want to know."

"Very well, then," said the Don. "If you have the brain capable of comprehending Donnelly's cryptogram you will be able to grasp Don Keynote's cryptogramophone proving that Czerny wrote the works of Beethoven."

"Great heavens!" exclaimed Ashton, jumping to his feet and falling overboard.

"Come back here," thundered the mighty one, seizing Ashton, like Achilles, by the heel and dragging him on deck.

"I am pleased that you saved my life," said Ashton,

sinking down on a seat and fanning himself with his hat, "but it is a preposterous idea that Czerny wrote Beethoven. Insane, asinine, impossible!"

"Why not?" asked the imperturbable Don. "Wasn't Beethoven the poor, ignorant, uncultured son of a cook and a drunken tenor? Wasn't he deaf? Didn't he fall in love with a countess and have social ambitions?"

"Don't talk like a fool!" exclaimed Ashton, losing his temper. "You are a full-fledged jackass."

"Sir," said the Don, "I have never before heard of a jackass with feathers. But I should like you to read my cryptogramophone. It will startle you."

"I won't waste my time reading any such rot! The very idea! How could a man like Czerny write the glorious works of Beethoven. The styles are totally unlike."

"Ha! That's the point. It is the total dissimilarity of styles that makes my discovery so wonderful. It is that great difference between Bearon and Talkback which makes Donnelly's theory so remarkable. And even if I did not have direct historical and irrefutable evidence for my unrivaled gramocryptophone I can prove by the dissimilarity



"COME BACK HERE!" SHOUTED THE DON.

of style that Beety wrote the works of Czerhoven and that many great books were not written by their authors, but by others whose different style and mental caliber made it impossible for them to be the authors of works which are written in styles unlike their own."

"Would you mind saying that again?" said Ashton with considerable trepidation.

"With pleasure," replied the affable knight, "but not on the top of a motor 'bus. This place is good enough to give one a duck's-eye view of the landscape, but unsuitable for the study of so weighty a work as my phonogramacrypt. Let's enter the smiling portals of yonder shrine of Bacchus, for I need a drink. I keep thin on stout."

Mayhew at Lake Quinsigamond.

Accompanied by his wife, Charles Edward Mayhew, the Pittsburgh baritone, is rusticated at Lake Quinsigamond, Worcester, Mass., where fishing and canoeing make life en-



"SOME FISH!"

joyable for the time being. From Worcester, Mr. and Mrs. Mayhew leave for Rochester, N. Y., where they are to be the guests of Mr. and Mrs. Willis P. Anderson, of that city, returning to Pittsburgh, September 1, when Mr.

Mayhew resumes his duties at the Butterfield Presbyterian Church. With his teaching at the Pennsylvania college, beginning September 17, the recital appearances for which the singer has prepared splendid programs during much of his summer leisure, coming on apace, Mr. Mayhew is anticipating an excellent season in every line of musical endeavor in which he is engaged.

Chanson En Crinoline.

The third concert of the season, given at the Building of Arts, in Bar Harbor, Me., August 17, under the auspices of Mrs. Hawkesworth, of New York, took the form of a Chanson en Crinoline, and enlisted as the participants in the appended program Idalia Ide, soprano; Hugh Allen, tenor, and Ethel Cave-Cole, pianist:

Les Filles de la Rochelle (Seventeenth Century).....	Recueillee
et Harmonicee.....	T. Cierot
Plaisir d'Amour.....	Martini
Empassant par le Lorraine (Fifteenth Century).....	Arcadet
Hugh Allen.	
Mon Petit Coeur.....	Inconnu
Jeune Fillette.....	Delayrac
Idalia Ide.	
Manon.....	Masenet
Letter duet.	
Reve.	Madame Ide and Mr. Allen.
Gavotte.	Mr. Allen.
Madame Ide.	
Chanson Triste.....	Duparc
Ah! Si Vous Saviez.....	Courtlandt Palmer
Extase.....	Duparc
Green.....	Debussy
Esclarmonde.....	Masenet
Idalia Ide.	
Sous la fenetre.....	Schumann
Nous allons partir tous deux.....	B. Godard
Madame Ide and Mr. Allen.	

Reports from those present bespeak the enthusiastic approval of the large audience for the entire program, and more particularly for the singing of the duet from "Manon," in which both Madame Ide and Mr. Allen scored a great success. Courtlandt Palmer's song also served to display Mr. Allen's beautiful voice to the best advantage and earned him much praise.

Meyn at Onteora.

Heinrich Meyn, who with Mrs. Meyn is summering at their beautiful house at Tannersville, Catskill Mountains, sang August 10, at a cabaret there, his solos comprising several French chansonettes. He had great success as an actor in an a la Bohème costume. August 21 he was the vocalist at an organ recital given at Onteora Church, by Chester B. Searle, an aria by Bruch and songs by Huhn, La Forge, Reichardt and Buzzi Peccia, covering his share. August 24, at the residence of the Meyns, "Old Masters" in the form of living pictures were presented, interspersed with the following French songs by Mr. Meyn: "Plaisir d'Amour," Martini; "Lungi dal caro bene," Secchi; "King Charles," White. Mr. Meyn is to sing at one of the MacDowell Club afternoon musicales in November, and will give a duet recital with Madame de Vere, at the new Aeolian Hall, in New York, on November 26. This season will see concentration by Mr. Meyn on songs by Franz, Jensen and Brahms, and artistic interpretation coupled with true intellectual appreciation are sure to mark all his efforts.

September Birthdays.

Prominent among interesting September birthdays are those of Nicolo Amati, flower of the Cremonese Amati violin makers (Cremona, September 3, 1596—August 12, 1684); Giacomo Meyerbeer, composer of "Les Huguenots" etc. (Berlin, September 5, 1791—Paris, May 2, 1864); Anton Dvorak, composer of "New World," etc. (Mühlhausen, September 8, 1841—Prague, May 1, 1904); Theodore Kullak, noted piano pedagogue (Krotoschin, September 12, 1818—Berlin, March 1, 1882; Clara, wife of Robert Schumann, famous pianist and her husband's true helpmeet (Leipsic, September 13, 1819—Frankfort, May 20, 1896); Luigi Cherubini, composer of the "Water Carrier" (Florence, Italy, September 14, 1760—Paris, March 15, 1842), and Jean Philippe Rameau, composer and author of theoretical works in opera, the connecting link between Lully and Gluck (Dijon, France, September 25, 1683—Paris, September 12, 1764).—Simmons' Magazine.

Dufault in Australia.

Paul Dufault writes friends he "is simply in love with Australia," and has met with tremendous success in his tour with the De Cisneros company. The following is from an Australian paper:

Paul Dufault is a brilliant dramatic tenor of the most scholarly attainment. Never (we use the word advisedly) have we heard so exquisite and natural a mezzo voice. It simply steals into the heart. At the other pole of his art was the reading he gave of Bruno Huhn's magnificent "Invictus," which won him a double encore. Truly, the management has captured here a very fine specimen of this rarest of rare aves.—Melbourne Herald, July 18, 1912.

Irene Armstrong to Tour with Whitney.

Irene Armstrong, the popular soprano, has been engaged by Myron Whitney for his concert tour this winter, starting September 30. A feature of the tour will be duets



IRENE ARMSTRONG.

sung by Miss Armstrong and Mr. Whitney, and the soprano will sing several numbers with violin obligatos by Margel Gluck, who is also engaged for the tour.

Bonci Enjoying the Simple Life.

The accompanying picture shows Alessandro Bonci, the great tenor, at his villa in Loreto, Italy, surrounded by a group of friends and admirers. Bonci is resting at this



ALESSANDRO BONCI AND A GROUP OF FRIENDS AND ADMIRERS IN LORETO, ITALY.

charming spot and preparing both for his approaching season of grand opera in Mexico City and his third concert tour in America.

"Redemption" Given by Brookfield Summer School.

The little village of Brookfield Center, Conn., took on quite a metropolitan appearance last Monday evening, when thirty or more automobile parties drew up before the Congregational Church to hear the performance of Gounod's "Redemption," given by the members of the Brookfield Summer School under the direction of Herbert Wilber Greene. Although threatening drops of rain appeared at frequent intervals, the body of the church was filled ten minutes before the time appointed for the performance, and it was found necessary to open the adjoining chapel to accommodate the overflow.

Although Mr. Greene's school up in the foothills of the Berkshires has become so well and favorably known throughout the country, surprise was expressed on all sides at what an entirely student body could do with so pretentious a work as "The Redemption." Although considerably over half of the members of the school are holding positions as singers and teachers, they come to Brookfield not as professionals, but as students; but though "The Redemption" was given as a student experiment, it achieved a professional triumph. Mr. Greene's directness and magnetism with his chorus resulted in a precision rarely found even in metropolitan oratorio so-

cieties, and the difficult solo recitatives, with which this work abounds, were rendered with a deep religious spirit. The piano work of Caia Aarup Greene was a delight in its musicianship and dramatic atmosphere.

There were many persons of distinction in the audience, some of whom had come as far as Harrisburg and Philadelphia to hear the performance. Among those prominent in the business world who were present were

DR. MILLER AND HERBERT WILBER GREENE.
Photo taken at the Brookfield Summer School.

Frank Vanderlip, the eminent New York financier, and Theodore Douglas, the well known New York lawyer, both of whom motored over from Scarborough with their families especially to attend the performance.

The guest who is best known in the musical world was Dr. Frank E. Miller, whose prestige as a throat specialist and whose recent investigations to find a scientific standard for vocal tone have given him a world wide reputation. Dr. Miller made the oratorio performance the occasion of a two or three days visit to the school, and while he was there delivered two addresses to the students. So many of the summer school students are teachers of experience that Dr. Miller was besieged at the close of these talks with questions on the physiological side of the art, which perhaps no other man in the country could answer with so much authority. Dr. Miller used talking machine records to illustrate his points both in his lectures and in the informal discussions which followed, and feels that the talking machine is of great benefit both to the scientist in his investigations and to the singer in his studies.

CULP'S OPENING RECITAL, JANUARY 10.

The much anticipated first appearance of Julia Culp in this country, has at last been definitely arranged for in a recital in Carnegie Hall, New York, on January 10, 1913. Following this, the brilliant lieder singer will start



JULIA CULP.

After a photo from Frl. M. d'Ora, Wien I.

on a comprehensive tour booked by her manager, Antonia Sawyer, of New York, which includes a long list of splendid engagements.

Josef Lhevinne in London.

The accompanying snapshot shows Josef Lhevinne on his way to London, where he played with the London Symphony Orchestra at Queen's Hall on July 25 with his usual remarkable success. July 26 the distinguished pianist was



JOSEF LHEVINNE EN ROUTE TO LONDON.

heard in the Saint-Saëns concerto with the Symphony Orchestra at Ostende. The large and enthusiastic audience made such insistent demands that the artist was obliged to respond with an encore.

Marie Rappold and "Lobetanz."

The accompanying snapshot shows Marie Rappold, the popular American prima donna, on her farm at Callicoon



MARIE RAPPOLD AMID RUSTIC SURROUNDINGS.

in Sullivan County, New York. "Lobetanz" is the modern operatic name of her horse shown in the picture.

Myrtle Irene Mitchell in New York.

Myrtle Irene Mitchell, of Kansas City, accompanied by her mother, stopped for a few days in New York, in order to complete the list of artists for the double series of seven concerts to be given in Kansas City under the joint auspices of O. D. Woodward and herself.

The dates and participants of the first series, which enlists artists who have never before appeared in the series, includes Alma Gluck, who is to be heard November 22; Eugen Ysaye, January 3; Adeline Genée, with her special company of dancers and orchestra, January 31; Leopold Godowsky, February 14; Georg Henschel, March 14, and Riccardo Martin, May 9. The artists for the opening concert of October 18, in which Geraldine Farrar and her company were to have appeared, will be announced later.

The second or extra series, which enlists artists who are well known favorites in Kansas City, opens with a recital by Madame Schumann-Heink, November 8, followed by Alice Nielsen and her grand opera company, December 6; Marcella Sembrich and her concert company, with Frank La Forge, January 17; Kitty Cheatham, February 28; John McCormack, March 28; Mischa Elman, April 11, and Rudolph Ganz, April 25.

As this is only the fourth season since these concerts were started through the indefatigable energy and enterprise of Miss Mitchell, the results speak most eloquently for the great success of the venture, particularly in view of the fact that a single series of ten concerts announced the first season brought such splendid returns that three additional concerts were given that first year, making thirteen in all. Since then the scope of the series has broadened until now these musical events stand pre-eminent both artistically and financially among like enterprises anywhere in this country.

Edouarde's Record Audience.

Sunday night, August 18, the largest audience of the season assembled at the Arcade, Asbury Park, N. J., where Carl Edouarde and his band have been the attraction this summer. The reason for so large a gathering was the special program announced, which was as follows:

Overture, Tannhäuser Wagner
 Cornet solo, Caprice Brillante McCann
 Richard McCann.
 By the Light of the Polar Star Sousa
 Mars and Venus, from the suite, Looking Upward
 Soprano solo, Dich Theure Halle Wagner
 Florence Hinkle.
 Grand scene and ensemble, Andrea Chenier Giordano
 Rhapsodie, Norwegian Lalo
 Monastery Scenes Rubinstein
 (Special arrangement by Henning.)
 Soprano solos—
 How Beautiful Are the Days of Spring Le Massena
 A Birthday Woodman
 Florence Hinkle.
 Finale, Triumph of Old Clotey Pryor

Edouarde has sized up the situation since his advent to this famous resort. He understood the situation when he accepted the offer of the beach commission, and entered upon his labors thoroughly appreciating the many and difficult problems that confronted him. The commissioners realized the gravity of the situation and the difficulty which confronted them in securing a worthy successor to Arthur Pryor, but they happily heard of Edouarde, who was strongly recommended by Sousa, and so he was engaged. The commissioners did not display any too much confidence in their selection and were somewhat apathetic in their movements. The local press did not view the new arrangement with any too much joy. In short, there was a marked antipathy on all sides. There was scarcely any publicity given to the band and its leader, outside of some private work indulged in by Edouarde himself.

Such was the state of affairs when the Arcade opened its doors to the public on June 29. For a while the struggle was a hard one, but soon the merits of the band began to circulate abroad and its reputation as a fine body of musicians gained headway. The ability of Edouarde was recognized by musicians and his popularity increased steadily, until it became evident to all that, after all, the change had been for the best. Popularity is a will o' the wisp; the more you seek it, the more it seemingly eludes one's grasp.

But once the people are convinced of your sincerity, your ability, half the battle is won; it remains then only to prove your sincerity and your ability by doing your best. This Edouarde has done against tremendous odds. He has won out to the satisfaction of those who placed their faith in him and to his own personal satisfaction. Edouarde has impressed his audiences with his pleasing and genial personality. His ready response to every demand, especially concerning encores, has endeared him to all and his praises are voiced on every side.

The Arcade concerts, now drawing to a close, have become the most popular musical events along the boardwalk, and the evening concerts are well patronized. The matinees are not so largely attended, of course, but those who do assemble there are afforded just as good music as the evening patrons. Edouarde has truly done a marvelous work and his presence has been a great benefit to that community.

The band, as has been stated before, is a superb organization—as fine as has been heard along the Jersey shore—and it is not uncommon to see musicians from New York, Philadelphia and other cities in the vicinity occupying seats in the auditorium and their expressions of pleasure are heard on all sides. Edouarde has been the recipient of many compliments from those who stand high in the profession who are duly cognizant of the good work he has accomplished. Sunday evenings are the most popular nights, because there are many week-end pleasure seekers who find these concerts a source of delightful recreation. In order to afford them the best programs possible, Edouarde has been featuring some prominent soloists. For Sunday week last he had been fortunate in securing Florence Hinkle. This was sufficient to draw a record attendance, in spite of the disagreeable weather. Long before the hour to begin the people swarmed about the box office, and when the concert started happy smiles were observable on the countenances of those in charge. The ticket taker was especially pleased and displayed his overlaiden bag of tickets with evident satisfaction. The receipts were in excess of any other concert for the reason and extra chairs for the accommodation of late comers were necessary.

It was a night long to be remembered and the fine program was listened to with enthusiasm and keen relish. The band was on edge and Edouarde seemed to inspire his

men almost to superhuman efforts. It is doubtful if a better or more artistic concert has ever been given in Asbury Park. Every number received generous and prolonged applause while the soloist rose to especially lofty heights.

Miss Hinkle was in superb voice and sang with an opulence of tone and exquisiteness of phrasing that left no doubt whatever as to her right to be classed among the foremost sopranos now before the public. Her first appearance was greeted with hearty approval, both she and the conductor being compelled to bow often before the program could be continued. She sang the familiar



SCHELLING AT HOME.

Schelling in his music room, Villa Garengo, Celigny, seated at Steinway Grand.

"Tannhäuser" aria beautifully, arousing a storm of applause at its conclusion. The band accompaniment was adequate and all that could be desired. As an encore she gave Arditi's "Magnetic" waltz with such witchery and grace that Edouarde remarked after the concert that it was a pleasure to hear this old song so beautifully interpreted.

For her second numbers Miss Hinkle had selected two songs with band accompaniment. Le Massena's "How Beautiful Are the Days of Spring," which has lately been published by Schirmer and which has been figuring on many recent programs, won an immediate success. It is a song that appeals to the heart as well as to the musical intelligence, so that when delivered by an artist of the caliber of Miss Hinkle it was received with warmth, and a repetition demanded. Miss Hinkle's enunciation of

the words was a delight; thus the poetic sentiment as well as the musical clothing were clearly defined. Woodman's lovely "Birthday" song also won an encore, Balfe's "Killarney" evoking a great demonstration, the final pianissimo carrying clearly to the extreme limits of the hall. The accompaniments for both songs were artistically played, Edouarde following the singer with unusual skill, for it is no simple matter to adjust an accompaniment by wind instruments to the requirements of a vocalist. After the concert there was a general expression of satisfaction, and compliments were showered upon singer and conductor. Cornetist McCann added to the program with a particularly spirited performance of a solo written by himself. This young man has proven himself a valuable acquisition and possesses a tone of exceptional beauty, while his dexterity is little short of marvelous. The band numbers were rendered with that taste and discretion characteristic of this body, thereby adding to their already firmly established reputation.

The afternoon concert drew a good house, the soloist being Kathryn Grey, soprano. The program follows:

Overture, Coronation of 1911 Hume
 Angelus, from Scenes Pittoresques Massenet
 Saxophone solo, Original Air Variations Dagnall
 Harry S. Barbour.
 Symphonic Poem (Phaeton) Saint-Saëns
 Excerpts from Aida Verdi
 Selections from The Enchantress Herbert
 Two numbers from Les deux Pigeons Messenger
 Entre des Taigannes.
 Danse Hongroise.
 Soprano solo, Santanitas Ganne
 Kathryn Grey.
 Finale, Florentina Fucik

"I got a new attachment for the family piano," said Mr. Growcher; "and it's a wonderful improvement."

"What is it?"

"A lock and key."—Washington Star.

Barmen's Concert Verein performed Bach's B minor Mass not long ago.

Gernsheim's seldom heard piano concerto in C minor was performed recently at Dortmund.

"Der Rosenkavalier" pleased Frankfurt very much a few weeks ago.

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LONDON

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London, England, August 16, 1912.

The Queen's Hall Orchestra's eighteenth season of Promenade concerts will commence Saturday, August 17. The program of the opening concert is along the customary popular lines, including the "Tannhäuser" march, an arrangement by Sir Henry J. Wood of some British sea songs, the Tchaikowsky "1812" overture, suite from Wormser's "L'Enfant Prodigue," and Hamilton Harty's "Comedy Overture." York Bowen will be the soloist in the Liszt Hungarian fantasia, and the vocalists will be Carrie Jubb and Frank Mullings, the latter singing two songs by Granville Bantock, "Plot Culture" and "Cherries," from "Ferishta's Fancies." The second concert, Monday, August 19, will be devoted to Wagner. The soloists will be Ethel Peake, soprano, who will make her first appearance at these concerts, and will sing "Träume" and "Schmerzen." And Morgan Kingston, who will sing the "Preislied." Tuesday an important orchestral novelty will be heard in Sinigaglia's suite, "Piemonte," a work based on Piedmontese folk tunes. The soloists will be Mabel Manson, who appears for the first time at these concerts and will sing Micaela's song from "Carmen," and Ivor Foster, baritone, and Alfred Kastner, first harpist of the Queen's Hall Orchestra, who will play the Saint-Saëns fantasia for harp and orchestra. Wednesday night is "Symphony" night, and Brahms' third symphony (in F) heads the list. There are also two novelties down for this same evening, the first being three eighteenth century pieces by J. H. Fiacco, arranged for small orchestra by Norman O'Neill; the second, a work that has already been heard on the Continent—a triple concerto for piano, violin and cello, with orchestra, by Paul Juon, the Russian composer. The solo parts will be played by Auriol Jones, pianist; Marjorie Hayward, violinist, and May Mukle, cellist. The vocalists will be Muriel Terry, who will sing "Air de Jeanne" from Tchaikowsky's "Jeanne d'Arc," and John Collett, who will sing Lohengrin's "Farewell." This will be both vocalists' first appearances at the Promenade concerts. Thursday night is given over to a program of "lighter" construction, including Mendelssohn's "Hebrides" overture; the "Le Cid" ballet music, by Massenet;

the Weber-Weingartner "Invitation à la Valse"; "Rienzi" overture, Wagner, and the first performance in England of Enesco's "Roumanian" rhapsody, No. 2, in D. The soloists will be Edith Kirkwood, who will sing three Grieg songs; John Prout, who will make a first appearance at these concerts in the Toreador's song from "Carmen"; and Winifred Christie, who will play the Saint-Saëns concerto, No. 4, in C minor. Friday will be devoted to the

other interesting number for Friday's program. The soloists will be Arthur Catterall, first violin of the orchestra, who will be heard in the Beethoven concerto; Herbert Heyner, who will sing the recitative and aria "Hear Me, Ye Winds and Waves," from Handel's "Julius Caesar and Scipio," and Martha Brüggemann, who makes her debut at the Promenade concerts on this occasion, singing three songs by Brahms with orchestral accompaniment. Saturday is the "popular" program, when, among other numbers, there will be heard Schubert's overture, "Rosamunde"; Järnefelt's "Praeludium"; Rimsky-Karsakow's "Spanish Caprice"; Sibelius' "Triste" valse; the "Peer Gynt" suite, by Grieg; Sullivan's "In Memoriam" overture, and Scheinpfug's overture to a comedy of Shakespeare. The soloists will be Ada Forrest, soprano, and Frederick

Ranalow, baritone. Also Frederick B. Kiddle, who will play the solo part in the "Fantasie Triomphale," by Th. Dubois, for organ and orchestra. There will be sixty concerts in all, between the opening date of August 17 and the closing date, October 25.

Some extremely interesting articles on the folksong subject, pro and con, have appeared in the May, July and August issues of the English Review, the contributing protagonists being the erudite Ernest Newman and the enthusiast Cecil Sharp. To discuss whether the folksong should or should not form the basis of a national musical school seems in many ways puerile, considering the musical history of the important musical nations. However, be that as it may, "the musician of today," as an English writer has recorded, "cannot live by folksong alone," to which it may be added, neither as folksong per se nor as the basis for the elaborately and completely constructed work. For a subject seemingly so simple in itself, the folksong is entailing a deal of controversial expression of opinion, and it may be interesting to adduce here some few of the very pertinent words by Mr. Newman from his reply to Mr. Sharp in the August number of the above referred to magazine:

"He (Mr. Sharp) says, for example, that 'it is clear that if we are to have a distinctive school of English music our native composers must in some way or another develop a national style, one that is intimately related to the folk music of their own country.' I personally do not think it at all clear; I think the formula is the emptiest

verbalism. The point that Mr. Sharp so confidently assumes is the very point in dispute. What we want him to do is to prove his theory, not simply repeat meaningless catchwords. On his own showing they are meaningless even to himself—the jaunty prescription is that our composers are to do this inexplicable and incomprehensible thing 'in some way or another'! 'How this is to be done,' Mr. Sharp confesses in his next sentence, 'I do not pretend to say.' We can appreciate the reasons for his silence." Continuing, Mr. Newman says further: "He (Mr. Sharp) is still quite positive that there is such a thing as a typical Frenchman, or German, or Russian, though he cannot tell us what are the marks of the type. He now makes a bogus distinction between race and nationality. Though Beethoven was half Dutch by race, 'his nationality was German'! Most desperate of all is the contention that 'Napoleon, despite his Italian descent' (he had not a drop of French blood in his veins), 'was born a French subject, and in character was a typical Frenchman.' How on earth did



Photo by Foulsham & Banfield, Ltd., London, W.
ANNA PAVLOVA AND M. NOVIKOFF IN THE BALLET, "AMARILLA."

classics. Beethoven's symphony, No. 1, in C major, starts as usual the procession of the "immortal nine." Other Beethoven numbers listed are "Prometheus" overture and the violin concerto. The Bach "Brandenburg" concerto, No. 1, in F, with obligato for horns, the horn players being A. E. Brain, Jr., and O. Borsdorf, is an

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he manage it? I suspect that if Napoleon had enlisted in some Italian or Spanish regiment, and founded an Italian or Spanish empire, Mr. Sharp would have discovered him to be a typical Italian or Spaniard. But see where this admission leads Mr. Sharp. He tells us it was not by accident that Bach was a German, Verdi an Italian, or Debussy a Frenchman; that is to say, it took generations of purely German or Italian or French factors—physical, mental, geographical, cultural, etc.—to make these men German, Italian or French. It took also generations of purely Italian factors to make Napoleon, at his birth, an Italian. Yet by the mere fact of living in France for a few years he can shed all these precious, incommunicable, unpurchasable national characteristics of his own race, and acquire the national characteristics of an alien race so thoroughly that he becomes 'typical' of it! The whole essence of Mr. Sharp's plea for a 'national' school of music founded on the 'national' folksong is that the Englishman or the Frenchman, what is to hinder an Italian musician from becoming a typical French composer, or an English musician from becoming a typical German composer? Is not Mr. Sharp's theory of nationality here trembling on the dizzy verge of nonsense?"

Some excerpts from Anna Mathewson's recently published "Song of the Evening Stars":

When Nordica goes from the stage
Her adorers their grief may assuage,
For—the plan is adroit—
In her Yankee Bayreuth
She can still tread the boards for an age.

Tetrazzini the world has astounded
Wherever her high notes have sounded:
Her feet and her smile
All her hearers beguile,
Even while they confess she's—well rounded.

Bonny Bonci (a vocal first-rater
Who was recognized sooner than later)
Come short, in one sense,
But his voice is "immense,"
For his beauty grows greater and greater;
His style, in a way, is colossal;
His tones are as true as a thrush,
Which, though not a large bird,
Always makes itself heard;
In short, he's bel canto's apostle.

Who sails the high C's like Caruso?
That musical Robinson Crusoe,
Remote and alone
In a class of his own,
Since no other tenor can do so.
To proverbs we oft are beholden:
"Silver speech" was a favorite olden,
But no longer true so
Concerning Caruso,
Whose voice, not his silence is golden.

Sammarco, Amato and Scotti;
Enough to drive anyone dotty—
Three baritone graces,
All fit for first places!
(Let's dodge a description so knotty.)

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"AMARILLA,"

New ballet at Palace Theater in which Anna Pavlova has scored so great a success.

LONDON

30A Sackville Street, W., Piccadilly,
London, England, August 16, 1912.

The Queen's Hall Orchestra's eighteenth season of Promenade concerts will commence Saturday, August 17. The program of the opening concert is along the customary popular lines, including the "Tannhäuser" march, an arrangement by Sir Henry J. Wood of some British sea songs, the Tchaikowsky "1812" overture, suite from Wormser's "L'Enfant Prodigue," and Hamilton Harty's "Comedy Overture." York Bowen will be the soloist in the Liszt Hungarian fantasia, and the vocalists will be Carrie Jubb and Frank Mullings, the latter singing two songs by Granville Bantock, "Plot Culture" and "Cherries," from "Ferishta's Fancies." The second concert, Monday, August 19, will be devoted to Wagner. The soloists will be Ethel Peake, soprano, who will make her first appearance at these concerts, and will sing "Träume" and "Schmerzen." And Morgan Kingston, who will sing the "Preislied." Tuesday an important orchestral novelty will be heard in Sinigaglia's suite, "Piemonte," a work based on Piedmontese folk tunes. The soloists will be Mabel Manson, who appears for the first time at these concerts and will sing Micaela's song from "Carmen," and Ivor Foster, baritone, and, Alfred Kastner, first harpist of the Queen's Hall Orchestra, who will play the Saint-Saëns fantasia for harp and orchestra. Wednesday night is "Symphony" night, and Brahms' third symphony (in F) heads the list. There are also two novelties down for this same evening, the first being three eighteenth century pieces by J. H. Fiacco, arranged for small orchestra by Norman O'Neill; the second, a work that has already been heard on the Continent—a triple concerto for piano, violin and cello, with orchestra, by Paul Juon, the Russian composer. The solo parts will be played by Auriol Jones, pianist; Marjorie Hayward, violinist, and May Mukle, cellist. The vocalists will be Muriel Terry, who will sing "Air de Jeanne" from Tchaikowsky's "Jeanne d'Arc," and John Collett, who will sing Lohengrin's "Farewell." This will be both vocalists' first appearances at the Promenade concerts. Thursday night is given over to a program of "lighter" construction, including Mendelssohn's "Hebrides" overture; the "Le Cid" ballet music, by Massenet;

the Weber-Weingartner "Invitation à la Valse"; "Rienzi" overture, Wagner, and the first performance in England of Enesco's "Roumanian" rhapsody, No. 2, in D. The soloists will be Edith Kirkwood, who will sing three Grieg songs; John Prout, who will make a first appearance at these concerts in the Toreador's song from "Carmen"; and Winifred Christie, who will play the Saint-Saëns concerto, No. 4, in C minor. Friday will be devoted to the

other interesting number for Friday's program. The soloists will be Arthur Catterall, first violin of the orchestra, who will be heard in the Beethoven concerto; Herbert Heyner, who will sing the recitative and aria "Hear Me, Ye Winds and Waves," from Handel's "Julius Caesar and Scipio," and Martha Brüggemann, who makes her debut at the Promenade concerts on this occasion, singing three songs by Brahms with orchestral accompaniment. Saturday is the "popular" program, when, among other numbers, there will be heard Schubert's overture, "Rosamunde"; Järnefelt's "Præludium"; Rimsky-Karsakow's "Spanish Caprice"; Sibelius' "Triste" valse; the "Peer Gynt" suite, by Grieg; Sullivan's "In Memoriam" overture, and Scheinplug's overture to a comedy of Shakespeare. The soloists will be Ada Forrest, soprano, and Frederick

Ranalow, baritone. Also Frederick B. Kiddle, who will play the solo part in the "Fantasie Triomphale," by Th. Dubois, for organ and orchestra. There will be sixty concerts in all, between the opening date of August 17 and the closing date, October 25.

Some extremely interesting articles on the folksong subject, pro and con, have appeared in the May, July and August issues of the English Review, the contributing protagonists being the erudite Ernest Newman and the enthusiast Cecil Sharp. To discuss whether the folksong should or should not form the basis of a national musical school seems in many ways puerile, considering the musical history of the important musical nations. However, be that as it may, "the musician of today," as an English writer has recorded, "cannot live by folksong alone," to which it may be added, neither as folksong per se nor as the basis for the elaborately and completely constructed work. For a subject seemingly so simple in itself, the folksong is entailing a deal of controversial expression of opinion, and it may be interesting to adduce here some few of the very pertinent words by Mr. Newman from his reply to Mr. Sharp in the August number of the above referred to magazine:

"He (Mr. Sharp) says, for example, that 'it is clear that if we are to have a distinctive school of English music our native composers must in some way or another develop a national style, one that is intimately related to the folk music of their own country.' I personally do not think it at all clear; I think the formula is the emptiest

verbalism. The point that Mr. Sharp so confidently assumes is the very point in dispute. What we want him to do is to prove his theory, not simply repeat meaningless catchwords. On his own showing they are meaningless even to himself—the jaunty prescription is that our composers are to do this inexplicable and incomprehensible thing 'in some way or another'! 'How this is to be done,' Mr. Sharp confesses in his next sentence, 'I do not pretend to say.' We can appreciate the reasons for his silence." Continuing, Mr. Newman says further: "He (Mr. Sharp) is still quite positive that there is such a thing as a typical Frenchman, or German, or Russian, though he cannot tell us what are the marks of the type. He now makes a bogus distinction between race and nationality. Though Beethoven was half Dutch by race, 'his nationality was German'! Most desperate of all is the contention that 'Napoleon, despite his Italian descent' (he had not a drop of French blood in his veins), 'was born a French subject, and in character was a typical Frenchman.' How on earth did



Photo by Foulsham & Banfield, Ltd., London, W.
ANNA PAVLOVA AND M. NOVIKOFF IN THE BALLET, "AMARILLA."

classics. Beethoven's symphony, No. 1, in C major, starts as usual the procession of the "immortal nine." Other Beethoven numbers listed are "Prometheus" overture and the violin concerto. The Bach "Brandenburg" concerto, No. 1, in F, with obligato for horns, the horn players being A. E. Brain, Jr., and O. Borsdorf, is an-

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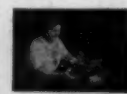
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he manage it? I suspect that if Napoleon had enlisted in some Italian or Spanish regiment, and founded an Italian or Spanish empire, Mr. Sharp would have discovered him to be a typical Italian or Spaniard. But see where this admission leads Mr. Sharp. He tells us it was not by accident that Bach was a German, Verdi an Italian, or Debussy a Frenchman; that is to say, it took generations of purely German or Italian or French factors—physical, mental, geographical, cultural, etc.—to make these men German, Italian or French. It took also generations of purely Italian factors to make Napoleon, at his birth, an Italian. Yet by the mere fact of living in France for a few years he can shed all these precious, incommunicable, unpurchasable national characteristics of his own race, and acquire the national characteristics of an alien race so thoroughly that he becomes 'typical' of it! The whole essence of Mr. Sharp's plea for a 'national' school of music founded on the 'national' folksong is that the Englishman or the Frenchman is born with the 'national mind' which he ought to express, and must express if he is sincere and unspoiled. But if an Italian soldier can become a 'typical Frenchman,' what is to hinder an Italian musician from becoming a typical French composer, or an English musician from becoming a typical German composer? Is not Mr. Sharp's theory of nationality here trembling on the dizzy verge of nonsense?"

Some excerpts from Anna Mathewson's recently published "Song of the Evening Stars":

When Nordica goes from the stage
Her adorers their grief may assuage,
For—the plan is adroit—
In her Yankee Bayreuth
She can still tread the boards for an age.

Tetrazzini the world has astounded
Wherever her high notes have sounded:
Her feet and her smile
All her hearers beguile,
Even while they confess she's—well rounded.

Bonny Bonci (a vocal first-rater
Who was recognized sooner than later)
Come short, in one sense,
But his voice is "immense,"
For his beauty grows greater and greater;
His style, in a way, is colossal;
His tones are as true as a thrush,
Which, though not a large bird,
Always makes itself heard;
In short, he's bel canto's apostle.

Who sails the high Cs like Caruso?
That musical Robinson Crusoe,
Remote and alone
In a class of his own,
Since no other tenor can do so.
To proverbs we oft are beholden:
"Silver speech" was a favorite olden,
But no longer true so
Concerning Caruso,
Whose voice, not his silence is golden.

Sammarco, Amato and Scotti:
Enough to drive anyone dotty—
Three baritone graces,
All fit for first places!
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gleaned from the fact that the school period lasts eight years, during which the child devotes four hours a day to dancing. On admission to the school the boy or girl is taken over, as it were, by the state, which makes itself responsible for the general education as well as the maintenance and technical training of its young people. And lessons in varied branches of stage training are given; in the art of "make up" the pupils have from time to time to pass examinations. As advancement is made in general proficiency the pupils are allowed to "feel their feet on the stage," at first in school performances of ballets written especially for children and, later, on the regular stage as part of the "crowds" in operas where children are needed. Any child who does not sustain his or her early promise of aptitude, or is wanting in diligence, who grows too tall, or on the other hand does not grow enough, is liable to be dismissed. When the professional dancer has seen eighteen years of "service," he or she is entitled to retire on a pension, and to "rest and be thankful."

EVELYN KAESMANN.

MUSIC IN ATLANTA.

ATLANTA, Ga., August 23, 1912.

To relieve the monotony of the hot, inactive summer months a music festival was given Thursday and Friday of last week at the Auditorium. The performers were all negroes, though the two concerts were attended by both whites and blacks. A large chorus assisted by Madame Brown, soprano, and Mr. Burleigh, baritone, rendered an attractive program in a very creditable manner.

Yesterday, Wilford Watters, baritone, formerly of Brooklyn, gave a recital at Cable Hall, which was much enjoyed by an audience of Atlanta's musicians and music lovers. Mr. Watters will be connected with the Atlanta Conservatory of Music during the coming season.

Next Thursday an event of more than ordinary interest to the Atlanta musical public takes place, as Bertha Harwood and Mr. Arrowood, both of this city, will be joined in matrimony. Miss Harwood has for a number of years been president of the Atlanta Musical Association, and no one person has worked with more zeal, energy and devotion for the cause of music than she. All her friends wish her happiness and hope she may continue in her efforts to advance Atlanta's musical interests.

C. R. D.

Hamburg boasts the distinction of being one of the few German cities of over 10,000 inhabitants which has no music festival and no series of "model performances" this summer.—New York Evening Post.

Aix-la-Chapelle closed its symphony season with a Strauss-Mahler concert.

"Does he keep good time?"
"No, his watch is broken."

OBITUARY

Ernest Bayne Manning.

One of life's sad ironies was marked by the untimely death of Ernest Bayne Manning, concert pianist and teacher, which occurred August 15, 1912, in the twenty-sixth year of his age, at Saranac Lake, N. Y., from the effects of a protracted illness of typhoid fever. The funeral services were held at the West End Presbyterian Church in New York City, from where the body was taken to the vault of Rosedale Cemetery, Montclair, N. J.



ERNEST BAYNE MANNING.

He was born August 8, 1886, at Anniston, Ala., and began his training at the age of eight in Nashville, Tenn.

At twelve years he displayed remarkable talent, appearing in many Southern cities with pronounced success. Mr. Manning's great desire to study with Edward MacDowell brought him to New York, where the master took great interest in the young musician and kept him in his class as long as he taught.

In 1905, he studied in Paris for two years under Isidore Philipp and Harold Bauer, where he did solo work, ac-

companying, and teaching, to aid in defraying his expenses. Encouraged by such masters, he went to Berlin, where he studied faithfully under Leopold Godowsky and Maurice Aronson. After his return to America in 1909, he appeared with marked success throughout this country. In the fall of 1911, he accepted a call to teach piano (still continuing his solo work) at the Skidmore School of Arts, Saratoga Springs, N. Y., where he continued with increasing favor and success until death silenced his aspirations.

To the bereaved mother, Mrs. M. Bayne Manning, and grandmother, Mrs. John H. Burke, whose pure devotion made possible the career of their loved one, all their many friends offer the most heartfelt sympathy, for they too appreciated his gentleness, his nobility of mind, and the loftiness of his ideals.

WHERE THEY ARE.

Madame Galski, her husband, Hans Tauscher, and daughter, are spending a few days at Ostende.

Jenő Hubay, the Hungarian violinist, conducted the Austro-Hungarian concert at the Kursaal, Ostende, August 19.

L. E. Behymer, the Pacific Coast manager, was in Lucerne early this month.

Louis Blumenberg is touring Switzerland.

Marguerite Lemon is resting at the seashore in France.

Frederic Gerard, the violinist, after finishing his concert tour of France, is taking a vacation in England.

Julia Waixel, the accompanist, is in Paris.

Regina Hassler Fox's Success.

Edward B. Kinney's artist pupil, Regina H. Fox, gave a vocal recital at Green Acre, Me., August 14, for "The Conference," achieving a fine success. Handsome, unaffected personality combined with a mellow voice delighted everyone. Mr. Kinney was exceedingly proud of her. August 18, she sang at the Second Christian Church, Kittery, Me., and gave a musicale there on August 22. Karl Behr, of Boston, musical director at Hotel Wentworth N. H., heard her recital, sought her out, and engaged her to appear there August 23. She recently sang at the "Ecrenion," at a lecture given by Abdul Bahia.

"The Star Spangled Banner" is our national song and is a beautiful piece with the following words: "Oh—oh, say, can you see, by the dawn's early light, tum-tum-tum, tum-tum-tum, tum-tum-tum, tum-tum-tum, tum-tum, tum, tum," etc.—Denver News.

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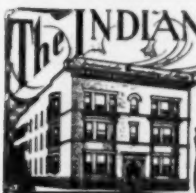
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